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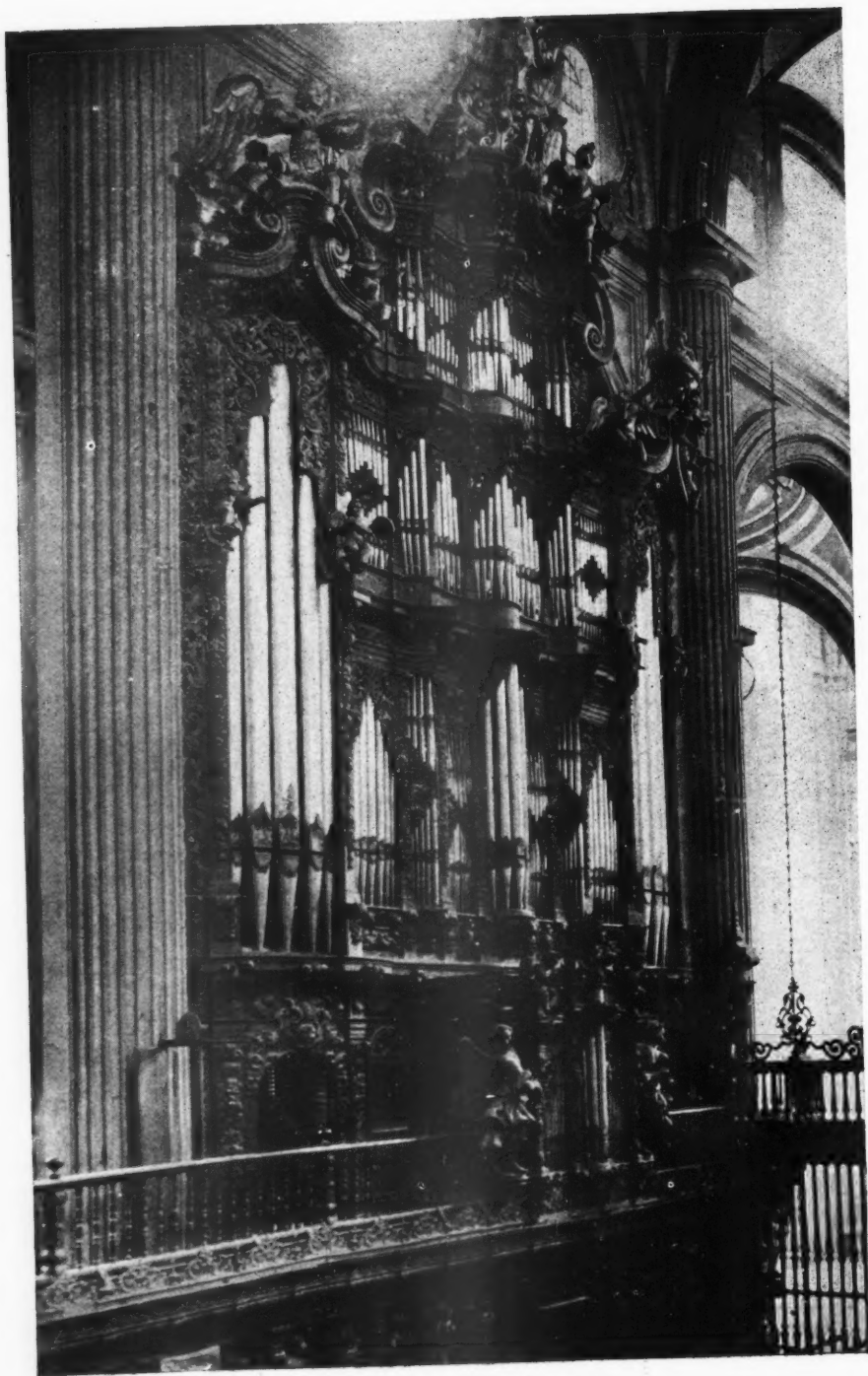
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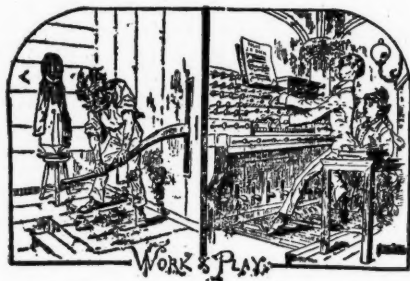
THE AMERICAN ORGANIST

VOLUME 7

AUGUST 1924

NUMBER 8

Editorial Reflections



Delivering

DOES advertising pay? It surely does. But by advertising one does not mean merely the spilling of printers' ink, for this alone does not necessarily bring adequate return for one's outlay. Advertising at the best is almost a fine art; but as practised by the unscrupulous it is often a delusion and a snare because it is based upon a false psychology.

Before the war advertising agencies in this country had built up a ponderous sales machine. Their slogan was, "Keep your name before the public!" and to gratify this not very high ambition millions of dollars had literally been poured into advertising space as vainly as water might be poured into a sieve. "But while war pressure advanced a quarter of a century the art of production, it practically wrecked the great American sales machine," and today "stereotyped sales and advertising methods clack and clatter away while prices fall." This is the carefully-considered statement of an

advertising expert, Mr. Kenneth Goode, in a recent issue of a New York advertising review. If his remarks are true we need to investigate our stereotyped methods.

The secret of the failure of advertising to bring returns lies primarily in "sales managers with nothing to sell and excess-profit-tax advertising pages," opines Mr. Goode. In other words, he believes that advertising pays, but that to make it pay the seller must have the goods to deliver. Moreover, it is not the advertising splurge that pays dividends. One must be nearly as careful not to over-advertise as not to under-advertise. The public is already beginning to resent the insistence of the scenery-eliminating display signboard and to question its right to exist.

If one buys some widely-advertised article, only to find that it fails to do what is claimed for it—for instance, if one buys a Burroughs adding machine that adds inaccurately, or a Hart, Shaffner and Marx suit that is shoddy-filled, or a Mazda bulb that does not glow with Mazda brilliancy—what is the result? It is that the advertising of these products has "softened in the seller's market" so far as this buyer is concerned. With a moment's thought one deduces the principle that it is not advertising itself that pays; it is living up to one's advertisement. As Lincoln sagely remarked, one may be able to fool all the people once and some of the people several times; but apart from exceptional instances where the advertiser desires to make a quick clear-up and clear-out this is not the practise which yields the best return on one's investment.

Let us take a concrete example of how not

to advertise, that of Mr. Organbeater. The name, needless to say, is fictitious; but the man himself is a composite of the multitudinous American organist whose recital programs appear in print as often as kind-hearted editors will insert them and whose name is familiar to readers of music display advertisements and news notices. His down-sittings and his uprisings are recorded widely. In short, he is little less than a genius in the art of keeping his name before the public; and he acknowledges, without even being asked, that he is one of the outstanding men in his profession.

Now let us assume that Mr. Organbeater's official duties include frequent routine organ recitals. These are somewhat attended by a floating audience of tourists and pleasure-seeking motorists, as well as by a small nucleus of residents who are more or less regular in attendance. Because of this floating audience—drawn, seasons through, from every state in the union—his is a splendid opportunity to make for himself a wide reputation, for it often happens that organists of distinction are to be found in his audience; and, say what we will, it is an incontrovertible fact that reputation in music filters down from the top, from those who know to those who do not. It does not grow from the indiscriminate adulation of the matinee girl and others whose opinion is not worth the breath they spend in voicing it. To have won the musical respect of one competent critic—and the true critic gives his respect ungrudgingly where it is deserved—is worth more than the praise of a hundred whose ears may have been tickled but who have no musical background from which to project judgment.

Let us assume, too, that Mr. Organbeater possesses adequate technic and that he is musically intelligent. But he has grown careless; he devotes little time and thought to the preparation of his routine programs, which have become amateurish. Do we recognize Mr. Organbeater? It may be that we shall if we look in the mirror. Not long ago I overheard an organist from a neighboring city—himself a recitalist and a man of scrupulous honesty in his musical dealing with the pulpit—comment on a Mr. Organbeater whose recital I had not heard. "I did not believe it was Mr. O. at the organ," he said, "until I had squirmed around the pillar and seen him with my own eyes. It was hardly credible; such bungling of both

notes and rhythm would have been inexcusable in a beginner!"

One is forced to conclude that many a Mr. Organbeater does not realize that with his left hand he is pulling down the structure which his right hand is laboring to raise; that no chance visitor from Hoboken or Kalamazoo or Skowhegan, once having heard him, will ever again give second thought to his enticing press notices or advertisements. He is like a merchant who inserts an advertisement in the local daily, but who, when the public flocks to his store next morning to buy, is impatient at being interrupted in his perusal of the morning paper and swears at the intruders.

I fear that Mr. Organbeater does not deserve many outside engagements, though his brain fairly seethes with schemes of self-advertisement; and somehow, even when he has succeeded in landing an initial recital he is seldom asked to return. No doubt he puts in his besticks on these occasions; but—and here is the warning to the rest of us, for it is the inevitable working-out of the fundamental law of cause and effect—he has put decayed apples into his basket with the good ones, and when he bites into a supposedly sound one he finds that it, too, has become infected. Of course it has; did he expect to sow thistles and reap buckwheat cakes? No one can play fast and loose with the law of cause and effect. It is as true today as it was in Paul's time that "whatsoever a man soweth that shall he also reap." Because he sowed indifferent preparation and careless performance, week in and week out, Mr. Organbeater logically reaps indifference and carelessness. The human mind is so constituted that it tends to proceed along the line of the impulse that has been given it; and it requires more than an occasional spasmodic effort to check its habitual movement in a given direction. The thing for us to remember is this: that no man among us is so great that he can afford to give other than his best effort on every occasion. With the best of preparation we shall find enough difficulties to overcome, for there will always be a personal equation to be solved—i.e., there will always be a difference between what we can do under favorable and what we can do under less favorable conditions. We shall find enough to try our mettle without adding the burden of an accumulated tendency in the direction of failure. Besides—to return for the moment to a purely

selfish viewpoint—there is sure to be somebody in an audience whose good opinion is worth cultivating; and this unidentified somebody holds our reputation in the hollow of his hand. Let us remember, then, that to make our advertising pay we must, first of all, have the goods to deliver—honest goods, the best we are capable of producing—and then we must be ready to deliver them at all times, “full measure, heaped up and running over.”

Satham Tyne

Craving

THE publicity habit is like the dope habit; it grows on one and requires increasingly stronger doses to quiet the insatiable craving that it creates. This tendency is fed by the unscrupulous among advertising agents, who promulgates the profitable and attractive doctrine that the return increases proportionately to the advertising space purchased. He assures us that if a half-page display yields five per cent on the advertising investment a full page should yield at least twenty. Furthermore, advertising must be a continuous performance, else—he warns us—the fickle-minded public will promptly forget us.

There is truth in both these suggestions. Advertising that does not attract the eye of the reader is indeed well-nigh wasted. An advertisement that must be ferreted out is like a tallow candle half hidden under a bushel; it may not cost so much as a one-hundred-and-fifty-foot incandescent sign in Times Square, but the twentieth century Zeitgeist has accustomed the eye to the brilliance of the high-powered searchlight and it overlooks the mellower radiance of the tallow dip. But if we are looking for tallow dips and know where to find them, all the brilliance in the world will not hide them from us—which is the unanswerable argument in favor of strictly alphabetical classified advertising as opposed to the hit-or-miss

promiscuousness obtaining in most music magazines but, fortunately, never practised in this. It is true also that certain names and wares have become as household words largely because of their persistent display in the advertising column. One may not actually know—i.e., one may not (1) be sure (2) that it is true (3) on sufficient grounds—that a Steinway piano is the best in the world. In fact, one meets people who prefer the Mason & Hamlin. But when one comes to buy a piano the chances are more than even that one will cheerfully pay a bonus of one or two hundred dollars because the Steinway advertisement, “instant in season and out of season,” has assured him that it is so. Of course, somewhere in the background the Steinway factory must have been doing its part for threescore or more years; but the persistent application of printers' ink has lubricated the selling process.

“He is publicity-mad,” once remarked a level-headed dean, speaking of the organist of his college. What did he mean by publicity-mad? Publicity-madness is akin to any other madness; it is a form of mental unbalance. A man afflicted by publicity-madness has lost the healthy perspective in the relationship of self to the rest of the world. Few of us are wholly immune from this longing for publicity. One need not be ashamed to admit that the public mention of one's name or the favorable newspaper mention of one's activities brings with it a pleasurable heightening of the pulse and an inward glow of satisfaction. This is normal. It approaches abnormality only when one seeks artificially to prolong and repeat this occasional experience for the sake of its intoxication. Then it becomes unwholesome self-gratification. As the disease advances the self-deluded publicity-seeker finally reaches a stage where he does not hesitate deliberately to lie about himself and to malign another if thereby he may obtain for himself another draught of publicity.

Satham Tyne

Announcing Mr. Rowland W. Dunham

IT IS with greatest pleasure we announce the acquisition of Mr. Rowland W. Dunham as associate editor in charge of the Church Department of *THE AMERICAN ORGANIST*, beginning with the September issue. There was a day when an organist was an organist the world over, nothing more, nothing less. That day is past. We must qualify him now as either a church organist or a theater organist; and before the passing of another half century we shall have to add a third equally distinctive qualification, the concert organist. And just as the highest type of church organist cannot be also the highest type of theater organist, neither in 1974 will the highest type of either one be also the highest type of concert organist, and the contrary is equally true.

The division is so emphatically marked, the very essential temperament for success in either field is so vastly contrary to the other, that we may even say that the best church leadership will come from him who has an emphatic distaste for the organ in the theater, just as the most trustworthy leadership of the theater profession must come from him who is equally determined in his dislike of church organ music traditions. Let it be so. The Editor in Chief shall see to it that neither does damage accidentally to the other; and certainly neither would do so intentionally.

The point is that we need emphatic, idealistic, determined, proved leadership. In Mr. Rowland W. Dunham we have found it. And purely in the interests of the church musician, in the interests of church music, Mr. Dunham has set his hand and heart and mind to the task. We shall ask him to complete this announcement.—THE EDITORS

The Church Music Department will ordinarily confine its activities to four distinct items: An article upon a special subject, service lists, reviews, and calendar suggestions.

It is proposed to inaugurate a series of related articles dealing with practical subjects. It is our hope that they may be sufficiently comprehensive and illuminating to serve the readers of *THE AMERICAN ORGANIST* in a definite manner. From time to

time the articles will be contributed by various authorities. Others will be written by the Editor of the department. Subjects planned at the present time are as follows:

- Church Music in America
- Music in Non-Liturgical Churches
- The Hymn
- The Anthem
- Service Music (The Chant, Versicles, Responses, Canticles)
- The Choir (Quartet, Mixed Chorus, Male Choir)
- The Organ in Church
- The Solo in Church
- Special Musical Services
- Organ Accompaniment of the Service
- Practical Modulation and Improvisation
- The Vocal Approach to Choir-training
- The Education of the Organist

We shall endeavor to present each month service lists of important churches in the country. This group will be of special interest as representing the best we can offer. We shall continue to publish the unsolicited lists as previously, and are asking organists to continue to send their programs. This latter list may easily be quite as valuable and indeed often as fine as the other. The distinction is not made because of any feeling of preference but in order to give the readers an idea of the music performed in various churches according to plan. Neither is there any implication of relative importance. America today is producing so many superlative programs in the churches that it will undoubtedly take many months to cover even a small portion of the important ones. Our request for YOUR list will come eventually. May we repeat our urgent general request for the continuation of your lists, no matter how seemingly unimposing your church may appear to you. Our second group should be larger than the first each month. Please cooperate.

Our reviews will include the outstanding contributions of contemporaneous composers, standard and less-known anthems of the past, and sacred songs of all grades of difficulty. We shall be pleased to consider requests for reviews of particular compositions.

ROWLAND W. DUNHAM

• ARTICLES •

York Minster

ERNEST E. ADCOCK

YORK is one of the most picturesque and historical cities in England, its fame dating back as far as the days of the Roman occupation of Britain, when the city became the military headquarters, and even the residence of Roman Emperors. It was then called Eboracum, and consequently its Archbishop still signs "Ebor" as his name. In mediaeval times the importance of the City was still great, for it was the stronghold of the Duke of York so famous as one of the aspirants for the English crown during the Wars of the Roses. It had therefore to be strongly fortified and evidences of its power to resist assault still exist in the great city wall and its numerous imposing Bars or Gates. These are almost intact, so that it is even now possible to walk all round the city along the top of the wall, except at a very few points where it is broken.

It is from this old wall that the greatest glory of York—i.e. its Minster or Cathedral—can best be viewed. This tremendously imposing building is, next to St. Paul's Cathedral in London, the largest church in England, its length being 524 feet, and its width across the transepts 250 feet. Viewed from all points it strikes the beholder with a feeling of awe and reverence; but undoubtedly the West front with its majestic twin towers and intricate carving, and the magnificent view to be obtained from the South-East leave the most lasting impressions.

Although the church, like that of Lincoln is called a Minster (i.e. a monastery church) it never had a monastery attached to it, but was served by "secular" canons. Consequently there are no cloisters, nor is there an enclosed space or "close" round about it, the immediate precincts of the building simply being called by the unromantic name of the Minster Yard.

The church as it now stands was completed in 1474, having been built at various periods during the two and a half centuries preceding that epoch. The present edifice is the successor of many others; Roman, Saxon, Norman and Transitional cathedrals all having previously stood upon the spot. Very little now remains of all these but traces of some of them can be seen by going down into the crypt, where a witty guide gives precise and interesting historical details concerning them.

Being the widest Gothic church in England, a grand opportunity was afforded for a particularly imposing West Front, and it is interesting to note that, in spite of too profuse and confused ornament, it is the finest of its kind in the country, excepting perhaps that of Beverley Minster not so very many miles distant from York.

The central tower is massive, but not so lofty as those of Canterbury and Lincoln, and compared with them it is somewhat plain. However, as Mr. F. A. Bond says, shorn of its pinnacles, the central tower of York has not fair play.

The eastern façade of the Minster is very distinctive, for although it has its faults nobody could ever confuse it with that of any other cathedral. Its deficiencies lie in the fact that the gable is concealed, and that the horizontal lines are too strongly emphasized. To the right of the picture of the East end of the building can be seen the pyramidal roof and one of the windows of the Chapter House—a remarkably beautiful feature architecturally both within and without, but its acoustic properties render it absolutely useless, and all efforts to deaden the resonation of the human voice have proved futile. In fact the Minster itself is extremely resonant, so much so that it has been said that the shrieks of a pig being killed would sound musical therein. Cer-

tainly on the occasion of a visit there it seemed to me to be a delightful place to sing in. I should imagine, however, that the reverberation must be somewhat confusing to the organist when playing anything like full organ.

The magnificent and grandiose proportions of York Minster undoubtedly owe their origin to the rich offerings at the shrine of the local Saint William of York. This worthy died in 1154 after having been credited with working thirty-six miracles, and was canonized in 1223. It was soon after this date that the rebuilding of the cathedral was commenced on a vast new scale. To give some idea of the great ambitiousness of this scheme it is only necessary to point out that the new transept was not only of exceptional loftiness, but was also provided with aisles on both its eastern and western sides—a very rare luxury indeed.

Although the interior of the nave is extremely impressive by reason of its great dimensions, it has its faults like that of Lincoln, in that its proportions are not perfect; for it is too short for its great height (nearly 100 ft.) and width. For another thing the Canons seem to have also miscalculated how far their wealth would hold out when they designed their new church, for they omitted a stone vault. The consequence is that although the roof looks to be stone it is a mere sham. Mr. F. A. Bond rightly expresses the opinion that they should have been honest about it, and then perhaps we might have had an English Gothic cathedral with a hammer-beam roof; and very magnificent it would have been. The penalty for these wooden vaultings had to be paid on two occasions, for in 1829 the wooden vault of the choir, the stalls, and the organ were set on fire by a lunatic, and in 1840 that of the nave by a plumber. The latter fire caused a tremendous amount of damage, and it fell to the lot of the late Dean Percy Pury Cust to make good the loss. This indefatigable man set about his task with a will and raised an enormous sum by his varied energies, and the beautifully restored building may well be said to form a monument to his intense love for the Minster.

But the chief glory of York is its most beautiful old glass, for here we have some of the finest 14th century windows it is possible to imagine. The colors are truly wonderful and give to the huge Church a

richness of decorative effect which no other English fane displays. Especially fine in my opinion are the huge east window, and the very lofty ones in the transeptal bays of the aisles in the choir. (The one on the south side is seen in the view of the Minster from the s.e.) Special mention should also be made of the fine Early English window in the north transept, which consists of five lancets, and is generally known as the "Five Sisters'" window.

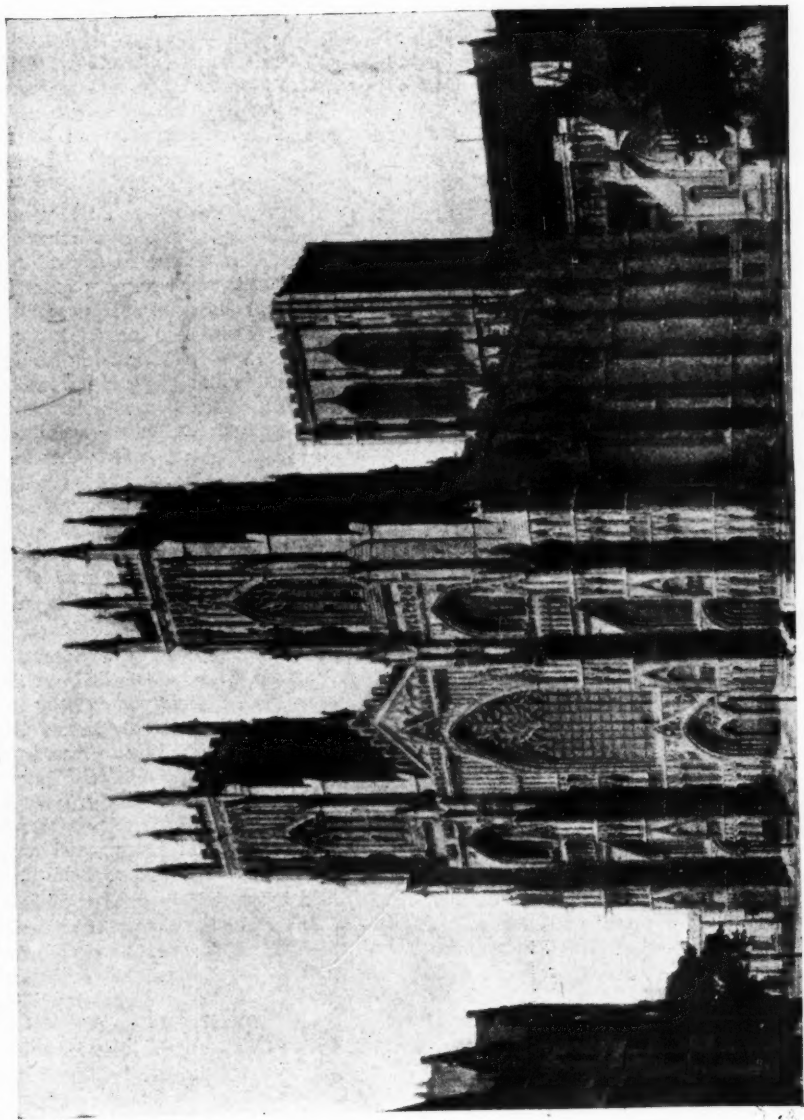
To bring home to readers how great a part colored glass plays in the grandeur of York Minster, I cannot do better than quote a few of Mrs. Van Rensselaer's words on the subject: "No architect could have built as late Gothic architects did, if only white glass had been at his command. None would have made walls which are literally windows, unless strength of color had come forward to simulate strength of substance. A late Gothic church was actually meant to look as the choir of York does look—like a great translucent tabernacle merely ribbed and braced with stone."

Whilst on the subject of the York windows it ought to be mentioned that they were taken out during the late war, and stored in a safe place; for on one occasion Zeppelins dropped bombs too near to the Minster to be pleasant. When they were replaced, the lead was found to have become so old and brittle that they all had to be releaded: this cost a very considerable sum. I believe I am right in saying that during the depredations by the soldiers of Oliver Cromwell in the Great Civil War, the glass was saved by similar precautions.

The choir of the Cathedral is reached from the nave by a doorway in the center of the great stone screen on which stands the greater part of the magnificent organ. This portion of the building is about the same length as the nave, and is wonderfully impressive by reason of the jewelled lights which stream through its countless windows. It is here that, ordinarily, the services are held, the choir stalls occupying the western end near the organ screen.

Time and space forbid my dwelling further upon historical and architectural details, so I will at once plunge into a description of the music as rendered at York.

It will perhaps be remembered that in my article on Lincoln Minster I remarked upon the deliberate and dignified manner in which the Psalms were sung. In sharp contrast,



YORK MINSTER: WEST FRONT

the singing of this portion of the service at York is very crisp, and in my opinion, rather too quick. Moreover, the verses are sung antiphonally in halves instead of the Decani singing the odd-numbered, and the Cantoris singing the even-numbered ones. There may be something to be said in favor of this method, but in my judgment only a very few Psalms (such as the "In Exitu Israel") really call for this treatment. A further objection I have to it is that as performed at York, the second half of the verse is taken up so quickly that the legitimate value of the colon does not appear to be given.

Apart from this small criticism I considered the work of the York choir extremely fine, and as has been stated the acoustic properties of the church are so remarkable that no mere verbal description can convey to the reader one-tenth part of the pleasure gained by listening to the music. It is something which has to be experienced to be adequately understood.

Perhaps it may be of interest if I give a list of the music I heard rendered:

Saturday afternoon

Magnificat and Nunc Dimittis — Purcell in G minor

Anthem: "Remember O Lord what is come upon us" — F. A. Walmisley

Sunday morning

Te Deum etc. — Garrett in E

Introit — "Blessed Word of God Incarnate" — Pearsall

Holy Communion — Ireland in C

Sunday afternoon

Magnificat and Nunc Dimittis — Goss in E

Anthem: "The Lord is my Shepherd" — Stanford

The anthem on Saturday afternoon contained soprano and tenor solos, and it was during the singing of these that the wonderful resonance of the Minster was most forcibly brought home to one. The ease with which the singers got their voices to travel was very palpable, and although undoubtedly correctness of production had something to do with it, the building itself had far more. The finished singing of a frail-looking fair-haired lad in the solo "For this our heart is faint" left a lasting impression upon me, and formed an eloquent testimony to the efficient training given by the Organist and Master of the Choristers, Dr. E. C. Bairstow.

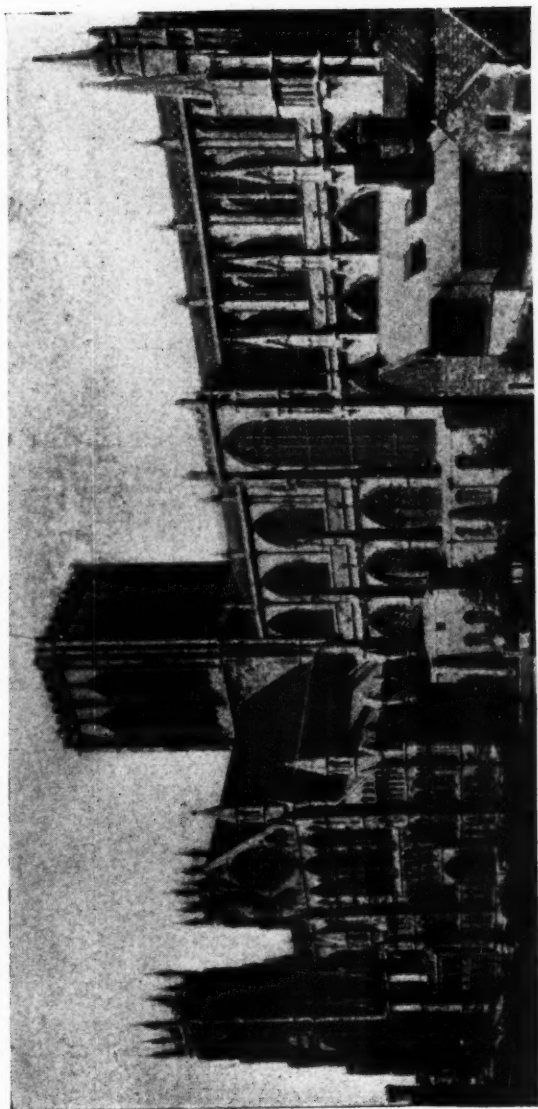
At York there is an excellent residential Choir School where the Choristers receive a splendid all-round education under the headmaster, Mr. G. A. Scaife. Music is naturally a dominant feature in the life of the lads, and many high successes in the Trinity College of Music (London) and Durham University examinations have been gained by them. But other subjects, too, are also strong, for many successes have been obtained in the Civil Service and London College of Preceptors tests, and there have been no failures.

Dr. Bairstow, the organist, really needs no introduction as his writings for the organ are, or should be, in the repertoire of all organists who are really keeping themselves up to modern requirements. His vocal compositions (anthems, etc.) are also equally well known. In his playing, as in his writing, Dr. Bairstow is nothing if not modern, and his improvisations convey the impression that he is an intensely forceful man. I believe I am right in saying that he is something of a martinet, and as is often the case with artistic folk, he is highly temperamental. It is a great compliment to him to say that when he succeeded Mr. Tertius Noble as Minster organist, the good people of York lost nothing in a musical sense by the change.

Whilst mentioning past and present organist it ought to be noted that for 103 years the post of organist was held by four succeeding generations of the Camidge family. It is equally interesting to record that another of the Camidges still fills the post of organist at the exceedingly beautiful neighboring Minster of Beverley, where he presides at a splendid four-manual organ built by Messrs Hill & Son of London.

It would be possible to write a somewhat lengthy account of the history of organs of York Minster, but circumstances forbid. One point, however, must be emphasized, and that is the instrument built by Elliott & Hill, and first used in 1832, contained the first pipes of 32 ft. length ever produced in England. It is reported of the largest pipe that it could hold a glass of ale for every man, woman and child then residing within the walls of the City of York. (Please excuse the want of tact in mentioning such a thing to "dry" America, Mr. Editor)

The present noble instrument contains some of the pipes of this 1832 organ amongst them being the Open Wood 32 ft.



YORK MINSTER: FROM THE SOUTHWEST

Note the early English transept and the lofty window midway between it and the East end

and Open Metal 32 ft. Most of it stands upon the choir screen, but large portions are located at the back of the choir stalls and face into both north and south choir aisles. The organ ranks as one of the finest achievements of Messrs. J. W. Walker & Sons of London, and was opened at Easter, 1903. Shortly after his appointment, however, Dr. Bairstow expressed himself as not satisfied with its power, and so Messrs. Harrison & Harrison of Durham were given the task of making it a really "full and plump" organ according to the opinion and taste of the new organist. To effect this a new Tuba on a wind pressure of 25 inches was inserted, and to balance it a new large Open Diapason (No. 1) a new Open Diapason (No. 2), Octavo, Fifteenth and 9 ranks of Mixture were put in. The two largest reeds on the Great were placed upon a new sound-board, and given a pressure of 12 inches. Electric blowing was also installed. All this took place somewhere about 1916. The console is situated on the south side of the screen so that the organist can view the Cathedral from end to end.

There can be no denying that the organ is a fine one, and moreover it is one of the largest to be found in our English cathedrals; but there are others I have heard whose brilliance and general tone I like better. In one respect, however, the York organ seems to me to be unrivalled among our cathedral instruments, and that is in its wealth of 32 ft. tone. Both wood and metal Open Diapasons are of huge scale, and flood the great church with their impressive profundity; whilst the 32 ft. reed forms a grand ground-work for the powerful manual reeds.

The following is the specification of the organ as Messrs. Walker left it in 1903.

PEDAL

32'	Open Diapason (wood)
..	Open Diapason (metal)
16'	Open Diapason (wood)
..	Open Diapason (metal)
..	Violone (wood)
..	Contra Gamba (metal)
..	Sub-bass
..	Bourdon
10 $\frac{2}{3}$ '	Quint
8'	Octave
..	Flute
32'	Contra Trombone (From Trombone)
16'	Trombone

..	Contra Fagotto
8'	Tromba
4'	Clarion

GREAT

16'	Double Open Diapason
..	Bourdon
8'	Open Diapason
..	Open Diapason
..	Open Diapason
..	Open Diapason
..	Gamba
..	Wald Flute
..	Stopped "Diapason"
4'	Octave
..	Octave
..	Harmonic Flute
2 $\frac{2}{3}$ '	Twelfth
2'	Fifteenth
IV.	Full Mixture
III.	Sharp Mixture
16'	Double Trumpet
8'	Posaune
..	Trumpet
4'	Clarion

SWELL

16'	Bourdon
8'	Open Diapason
..	Horn Diapason
..	Stopped Diapason
..	Echo Gamba
..	Voix Celeste (Tenor C)
4'	Octave
..	Flute
2'	Fifteenth
III.	Dulciana Mixture
III.	Full Mixture
16'	Double Trumpet
8'	Trumpet
..	Horn
..	Oboe
4'	Clarion

Tremulant on light wind-pressure registers

CHOIR

16'	Gedect
8'	Open Diapason
..	Gamba
..	Dulciana
..	Stopped "Diapason"
4'	Gemshorn
..	Stopped Flute
..	Suabe Flute
2'	Piccolo
8'	Clarinet

SOLO

8'	Echo Dulciana
..	Harmonic Flute



YORK MINSTER: THE ORGAN

Looking from the Choir, through the Screen, to the Nave

- 4' Harmonic Flute
 16' Bassoon
 8' Orchestral Oboe
 .. Vox Humana

(The above are in a crescendo-chamber)

- 16' Tuba
 8' Tuba

Tremulant to Nos. 1 and 6

COUPLERS

- To Pedal : Great, Swell, Choir, Solo.
 To Great : Swell, Solo.
 To Swell : Swell 4', 8', 16'.
 To Choir : Swell
 To Solo : Solo 4', 8', 16'.

COMBINATION PISTONS (Adjustable)

Pedal 8. Great 8. Swell 6. Choir 3.

Solo 4. (Swell pistons duplicated by Pedal levers.)

ACCESSORIES

Great Reeds on or off

(A) Double-acting pedal for Gt. to Ped. coupler

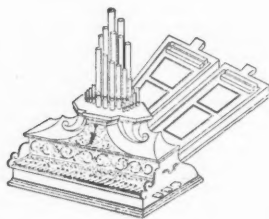
(B) Coupler "Gt. Pistons to Ped. Combinations"

(C) "Pedal Bases to Sw. Org." whereby the Ped. Organ stops may be controlled in

suitable combinations (not necessarily the same as those associated with the Gt.) by either the Sw. pistons or combination pedals.

By drawing B and leaving C undrawn, the Gt. and Ped. stops are simultaneously controlled by either pistons or pedals. By leaving B undrawn the pistons affect the Gt. Org. stops only, and combination pedals affect Ped. stops only. The Sw. combination pedals, being simply duplicates of the Sw. pistons, do not affect the Ped. Org. unless C is drawn, when the Sw. pistons and composition pedals control the Ped. stops in six grades of Pedal tone appropriate to the Sw. combinations.

There is a Register Crescendo bringing on the piston and pedal combinations from Soft to Full, affecting also the Solo Tubas, Gt. to Ped., Sw. to Gt., and Solo to Gt. couplers in appropriate order, thus enabling the player to increase his organ or vice versa, or to arrest the crescendo at any point, without touching a stop or piston, and so arranged as to leave all pistons etc. free to act as usual directly the foot is removed from the pedal.



Pipes and Tone-Production - - III.

The Truth About a Science and an Art that Are of the Utmost Importance to Builders and Players Alike

By GEORGE ASHDOWN AUDSLEY

MANY words were necessary, in the preceding Article, to describe merely the single, initial to-and-fro motion of the wind-stream, or stream-reed, at the mouth of a labial pipe; and, accordingly, it might seem that the motion so described is necessarily a somewhat slow one, especially when one considers the potent manner it affects the entire column of air within the pipe. But, in fact, it is very far from being a slow motion: for in many of the smaller pipes in the organ, yielding acute sounds, the stream-reed vibrates thousands of times in a second. For instance, if the CC pipe of the DIAPASON, 8 FT., which, according to the physical scale, vibrates, in producing its fundamental tone, 66 times in a second; we find that c', the top pipe of the same stop, vibrates 2,048 times in a second; while the corresponding pipe of the PICCOLO, or SUPER-OCTAVE vibrates 8,192 times in a second. From these figures it can be realized that the stream-reed has a very busy time in producing high musical sounds.

Although what has already been said clearly sets forth the marvellous properties of the air we breathe and think so little about in our daily experience; what we are going to add, by way of a further explanation, and extension of the operations of the compressed air at the mouth of the labial organ-pipe while generating sound, must still further impress the interested reader with the marvelous character of these properties. It is desirable, in considering this subject, that it should be borne in mind that the wind-stream crossing the pipe mouth has ordinarily the force of a storm-wind moving at the velocity of about sixty miles an hour; and that in certain organ-stops the velocity and pressure are equal to those of a hurricane. We shall attempt to convey a clearer conception of the operations of the stream-reed through the eye, by means of diagrammatic illustrations, necessarily imperfect and unsatisfactory, as all such graphic efforts must be in an at-

tempt to show, by available methods of delineation, the motions of air and their effects which can never be seen and followed by the eye; and which, after all is said and done, must remain to a certain extent in the region of the hypothetical, however reasonable and incontrovertible they may seem to be.

We may now enter on the detailed description of the operations of the wind-stream on the column of air held in the body of the pipe, now assisted by the diagrammatic illustrations given in the accompanying Plate III, in which (necessarily poor) attempts have been made to indicate, by such means as we can command, the varying conditions of the air within the pipe under the action of the forcible wind-stream as it rushes with a storm velocity across the mouth. We, accordingly, venture upon what is largely a repetition of Mr. Smith's dissertation; because we consider it essential that no uncertainty shall linger in the mind of the reader who desires to thoroughly understand all that will be submitted for his consideration, and, we trust, for his instruction, in the present series of Articles. All has been covered that the learned Professors of Acoustics have been able to grasp regarding the action of the wind-stream in producing musical sound: and we have the task before us to set forth, in halting words, that which they ignominiously failed to consider; and we shall also have to go beyond what Mr. Smith has so ably essayed.

In the accompanying Plate III. Figure 1, which is a Section of the lower and sound-producing portion of a wood labial pipe, is indicated, in the only graphic manner at one's disposal, the initial direction of the wind-stream passing the mouth of the pipe so as to avoid breaking against the edge of the upper lip. At this instant the column of air within the pipe and the external air are in equilibrium: but this condition is in a fraction of a second upset by the abstracting force of the rushing wind-stream. Sue-

tion by velocity is established; and the air within the pipe is drawn into and carried away by the wind-stream; instituting a partial vacuum within the pipe, the column of inclosed air becoming rarefied and its particles rushing toward the mouth. This condition we have attempted to convey, in Figure 2, and in a very insufficient and crude manner, by a system of dotting, supposed to indicate invisible air-particles. The lighter dotting representing the partial vacuum in creation. The wind-stream increased in volume, necessarily bending away somewhat from the slope of the upper lip, as roughly indicated. It may be remarked, at this point, that the time occupied by the wind-stream in creating the necessary partial vacuum depends on the dimensions of the column of air within the pipe, and, accordingly, on the amount of air to be extracted by the force and velocity of the wind-stream and its incident power of suction. In every labial organ-pipe, whatever its size may be, the time occupied is only a fraction of a second. More on this essential factor in tone-production will be considered in a subsequent Article.

When the wind-stream has reached its outward swing, fed with the air it has sucked from the pipe, and has exerted its full powers in this direction, under the controlling conditions imposed by the dimensions of the pipe, a natural reaction instantly takes place, caused by the extreme rarefaction of the air within the pipe, on the one hand, and pressure of the external air, on the other: the latter pressing, with its full weight, on the outer surface of the wind-stream, in its natural office to establish an equilibrium, to fill up the exhausted air-column in the pipe. On this matter Mr. Smith remarks: "Just as the only innate tendency of water is manifested in the effort of seeking to gain its level, so air is itself active only in one way, and, so to speak, displays its life in a perpetual endeavor to preserve its equilibrium whenever disturbed and from whatever cause. The pipe acts as a delayer of the time of regaining equilibrium, since it is only at the ends or outlets [of an open pipe; the stopped pipe having only one outlet—the mouth] that the air-column is able to mix with the mass of air outside in any course going on, or that the outward air can gain access to the inside. Sound cannot proceed from an organ-pipe unless its interior air is out of

equilibrium, or disturbed from a state of rest."

The instant the wind-stream reaches the state described, it reverses its direction, and bends or swings inward toward the rarefied column of air within the pipe, to reestablish the equilibrium demanded by the natural law. In doing so, it has to pass the edge of the upper lip, and split or divide, in some manner, before it enters and discharges its full volume in the partial vacuum obtaining within the pipe. An attempt is made in Figure 3 to indicate the state of the wind-stream as it passes the lip. Of necessity what is indicated is purely imaginary and so far valueless from a practical point of view. But it would be absurd and thoughtless for the scientific investigator and the practical pipe voicer, to ignore or neglect the obviously potent factor in refined tone-production created by the disturbance of the air-stream, or stream-reed, created by its rapid passage across the upper lip. It is well known in the arts of pipe making and voicing that the thickness and shape of the edge of the upper lip of a pipe have a decided influence on the quality or timbre of the tone created by the stream-reed which is quite independent of other factors at work. There has been one writer on the formation and voicing of organ-pipes who has touched on the several treatments of the edge of the upper lip of the mouth of a metal pipe; but he has failed to give definite or satisfactory particulars respecting the tonal effects produced by the different treatments. The mere allusion to this important matter is all that is called for at this early stage of our subject; but a good deal will have to be said, accompanied by illustrations, in a future Article.

The stream-reed or wind-stream does not linger on its inward way across the edge of the lip, whatever its form may be, but completes its inward swing entirely within the pipe, in the manner indicated, in a crude fashion, in Figure 4, where, by the rush of its condensed and expanding air, it instantly creates a pulse of condensation throughout the rarefied column within the pipe, instituting therein the necessary condition of equilibrium with the external air. At this stage all pressure on the outer surface of the stream ceases and leaves it free to resume its initial direction and force. Accordingly, it instantly swings outward, again passing the upper lip, as indicated in

PLATE III.

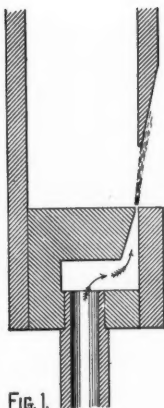


FIG. 1.

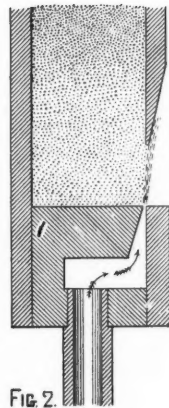


FIG. 2.

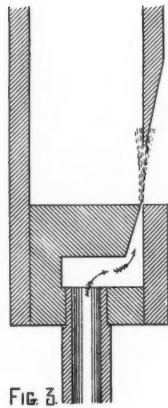


FIG. 3.

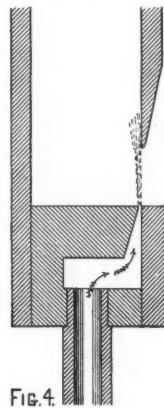


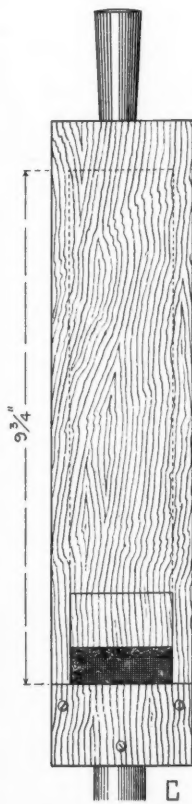
FIG. 4.



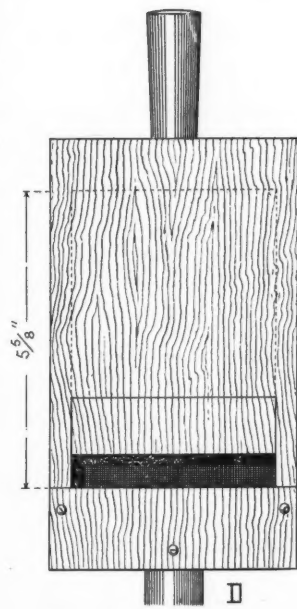
A



B



C



D

— FIG. 5. —



Figure 3, and assuming the initial direction, as indicated in Figure 1. Thus having performed a single or complete vibration, according to the system recognized by English Acousticians; or a double or two vibrations, according to the system held by French and German Scientists. Again it has required a lengthened description, involving many words and occupying considerable time, to clearly set forth and explain the motions and operations of the stream-reed during one complete vibration, while producing sound, which, in actual work, may not have occupied the thousandth part of a second of time.

At this early stage of our dissertation there are certain facts which should be clearly stated for the consideration of the reader who may be interested in the subject of these Articles. Facts that have been unrealized, or, if realized, systematically ignored by all the profound writers on acoustical matters. These facts we shall state as briefly as possible; but so that they may aid one in understanding what is advanced in these condensed essays.

I. That the musical sound of a labial organ-pipe is generated at its mouth, by the rapid, regular, and forcible vibratory disturbance of the *substance* of the air immediately there and there only.

II. That no sound is directly generated in the column of air within the pipe: its only office being, in its movements, that of a time regulator, or controller of the rate of vibration or swing of the sound-producing stream-reed. This establishes the fact that the larger the volume of the air-column, the slower, necessarily, will be the to-and-fro vibration of the stream-reed, and the lower the pitch of the tone it produces will be. Simple natural laws in sound production take care of this phenomenon.

III. Although it is advisedly taught by the great authorities on the hypothetical wave-theory of sound, that, the column of air within an organ-pipe must be a certain length, in order that, according to their theory, the pipe may yield a musical sound of a definite pitch. Facts tell a different story. A hundred labial pipes, of metal and wood, may be made and voiced to yield a sound of precisely the same pitch, and may be open or stopped, yet not one of them will support the requirements of the

popular wave-theory. On this subject, Mr. Smith remarks: "It is noticeable that we generally find that the experiments made by scientific men are with small pipes, eight or twelve inches in length, made for them by organ-builders—*nature dressed up for the occasion, and tutored to play a part*. From such experiments deductions are made to cover a system, and they can scarcely under the conditions be other than faulty. It is only when we range over an organ factory, and examine of set purpose all sorts and sizes of pipes, that we discover the largeness of divergence from theory, and recognise the startling amount of facts that are left unaccounted for by very learned investigators." It was in no organ factory, but in our own humble workshop that we first discovered the glaring discrepancy between absolute fact and the false teaching of the text-books on the wave-theory of sound. This discovery opened our eyes; and from darkness we came to see a great light.

IV. That no sound is produced at the upper end of an open labial pipe, accompanying that produced by the stream-reed at its mouth. Of course, this fact must be obvious, when one bears in mind that sound is readily, and of equal purity, produced by a stopped pipe, in which the column of air, affected by the stream-reed, is slightly longer than the portion of the column in the open pipe, directly affected by the stream-reed, and by which a note of the same pitch is produced. The fact that no sound is produced at the open end of a pipe perplexed us considerably on one occasion, and before all matters attending sound-production in organ-pipes were known to us. We were on the highest stage of the Organ installed by Cavaillé-Coll in the concert-room of the Manchester City Hall. On this stage only the open ends of the larger pipes of the 32 feet Pedal stops were visible. One of these was speaking, and we wished to find which it was. The sound was distant but clearly audible; but it seemed impossible to decide which pipe was sounding by holding one's ear directly over the pipes. We, however, immediately found it on putting an arm down the one speaking, and observing the alteration of the pitch of the note.

V. While an open pipe is speaking its

proper prime tone, the column of air within it is divided into two parts of unequal lengths, the place of division is termed the *node*. The node is variable under certain conditions, and more than one node may be instituted in the same column of air when the pipe is made to speak other than its prime or fundamental tone. This matter will be discussed later on. In the stopped pipe the air-column is undivided while the prime tone is being produced, the inner surface of the stopper acting as the first node. Other nodes are also instituted in this pipe. The creation of the nodes has not been very satisfactorily explained by any acoustician or writer on organ-pipes, but their existence is obvious.

Although we have no intention of cumbering these Articles with a dissertation on the theory which claims Sound to be a *natural force*, just as electricity, magnetism, and light are natural forces; and which we have discussed at length in our published essays and lectures; but, for the better understanding of the present subject, directly confined to matters relative to the operations of the labial organ-pipe in the production of musical sound, we cannot well avoid touching its edges. The ready acceptance of, and belief in, the popular wave-theory of sound have prevented every acoustician who has written on the organ-pipe from discovering its true operations in sound-production. They were, in all probability, discouraged in their investigations by finding, at the very outset, certain phenomena incompatible with the theory they taught, and, accordingly, laid the organ-pipe aside as a dangerous thing to talk about. This would seem to have been the course followed by Lord Rayleigh, the profound mathematician and writer on acoustics. In his Article on the "Theory of Resonance," published in the "Philosophical Transactions" of November, 1870, he says:

"Independently of these difficulties, the theory of pipes or other resonators made to speak by a stream of air directed against a sharp edge is not sufficiently understood to make this method of investigation satisfactory. For this reason I have abandoned this method of causing the resonators to speak in my experiments, and have relied on other indications to fix the pitch."

In other words, this great investigator found, as he was bound to do, that the phenomena presented by the speaking organ-

pipe did not support his theory, and, accordingly, had (wisely) to be dropped. It is curious to observe that the "sharp edge" is regarded by this great authority as necessary in the organ-pipe. One acoustician following another, unreasoning, like an alarmed flock of sheep.

Professor Airy, obviously dissatisfied with all the experiments and theoretical deductions concerning sound-production in organ-pipes, was, in considering them, compelled to use such guarded expressions as: "The matter, however, demands more complete explanation." "That obscure subject, the production of musical vibrations in a pipe by a simple blast of air." This scientist was also, in the exercise of reason, bound by the chains of the wave-theory. Although Mr. Smith, in his thoughtful investigations and experiments, found what is evidently the true and only possible mode of sound-production in the labial pipe; even he was hampered in certain directions by a lingering and half-hearted belief in the old theory, unsupported generally, and positively refuted in many ways, by the facts set forth by the pipe in its production of sound, and which stared him in the face at every turn.

In connection with this subject, which has apparently exercised the mental powers of every distinguished writer on the wave-theory, we may just allude to one important fact, which can be easily put to actual proof. We will suppose that a large-sealed and loudly-voiced pipe, of about sixteen feet in length, to be speaking on wind of a storm pressure and velocity. The sound produced may be powerful enough to incline one to cover one's ears; and its note and pitch may, perhaps have found—either near or far—some responsive object, such as a window or door, capable of synchronously responding, under the mysterious natural law of *sympathetic vibration*. According to the wave theorist, who seems to believe in any impossibility, this phenomenon is caused by the air-stream at the mouth of the pipe, or the vibrations of the upper lip in which he believes; so churning the surrounding air into waves of sufficient force as to absolutely shake the window or door by reiterated physical blows.* One can imagine

*Under the caption, "*Diffraction of Sound: illustrations offered by great Explosions,*" we find the following passage in Tyndall's Text-book on Acoustics: "A striking example of this diffraction of a sonorous wave was exhibited at Erith after the tremendous ex-

what the wave-motion of the air would have to be to accomplish such a result, and if it was in the state required by the wave-theory. Let us see what the state of the surrounding air really is while the great pipe is giving forth its powerful note. Hang a tiny feather or a few fibres of cotton, by a fine hair or a single filament of raw silk, directly in front of the mouth of the pipe, but just beyond the immediate influence of the rushing wind-stream, and observe the result. Instead of being blown away by the force of a sound-wave, supposed, by the wave-theorist, to be of sufficient force to shake mechanically a heavy door or window, the feather will remain stationary and unaffected in any way; proving that sound-force is conducted, according to natural law, by the air without imparting consequent motion to it; just as electricity is conducted through, or by, a metal wire without moving it mechanically. It is essential, we venture to think, that the student, desiring to fully grasp the subject of tone-production in organ-pipes, should bear in mind the facts just briefly commented on; even should they seem to him not strictly relevant to the subject.

Having so far, and for the present, considered the operations of the wind-stream or stream-reed at the mouth or *embochure* of a labial pipe; it is now desirable to, in like manner, consider what takes place in the

plosion of a powder magazine which occurred there in 1864. The village of Erith was some miles distant from the magazine, but in nearly all cases windows were shattered; and it was noticeable that the windows turned away from the origin of the explosion suffered almost as much as those which faced it. Lead sashes were employed in Erith Church, and these being in some degree flexible, enabled the windows to yield to pressure without much fracture of the glass. As the *sound-wave* reached the church it separated right and left, and, for a moment, the edifice was clasped by a girdle of intensely compressed air, every window in the church, front and back, being bent inwards."

No one but a wave-theorist could have written these words; for it seems impossible to realize that they could ever have been put on paper by an intelligent man. Nothing but a "*sonorous wave*" or "*sound wave*" is given as the shatterer and bender of windows. What about the millions of cubic feet of heated and highly condensed gases that were hurled into the air at the instant of the "tremendous explosion?" Sound-waves, if there were any of wave-theory formation, had nothing to do with window smashing. Any school boy could have told Professor Tyndall what it was that shattered the windows some miles away from the powder magazine.

column of air within the pipe while sounding its fundamental note: and, in doing so, correct some erroneous conclusions arrived at by the professors and text-book writers on the popular theory of sound. We cannot do better than repeat what we have said and quoted on this subject in "The Art of Organ-Building," a work necessarily known to comparatively few of the readers of these Articles.

Regarding the respective lengths of open and stopped pipes of the same scale, yielding tones of the same pitch, Tyndall states that "to make an open tube yield the same note as a closed one it must be twice the length of the latter. And since the length of a closed tube sounding its fundamental note is one-fourth of the length of its sonorous wave, the length of an open tube is one-half that of the wave it produces." Such a dogmatic statement may be sufficiently accurate for the lecture-room, or for the pages of the text-book in which it appears, but it is certainly misleading when applied to open and closed organ-pipes. It is well known by those who have a knowledge of the behavior of organ-pipes, that if an open pipe is cut exactly in half, and the mouthed portion is closed by a piece of wood being glued over its open end, so as not to diminish, in any way, its internal length, the note yielded by it will not be of the same pitch as that originally yielded by the open pipe before it was cut. This is one practical proof that it is incorrect and misleading to state dogmatically that "to make an open tube yield the same note as a closed one it must be twice the length of the latter;" and it goes to prove—what we shall still more clearly prove farther on—that the lengths of the tubes of organ-pipes bear little, or no, relation to the hypothetical lengths of equally hypothetical sound-waves. We are aware that the makers of organ-pipes commonly used by the professors and lecturers who teach the popular theory of sound, so scale and voice such pipes as to seemingly prove what such sapient teachers desire to prove; and they are very careful not to bring forward other organ-pipes, the dimensions and tonal behavior of which would directly refute their teaching. That, of course, is not to be expected. In case we should be considered too severe in our condemnation of questionable teaching, we quote the following passage from the greatest authority on

acoustical matters relating to organ-pipes who has ever lived. Mr. Hermann Smith says:—

"Bearing in mind the working power of the air-reed, we are brought to consider the effects of the dimensions of the pipe and consequently of the form as well as the extent of the air-column whereon this power is impelled to act, and it is necessary to recur in passing to the question of length. Scientific writers affirm that the length of an organ-pipe for a given note corresponds to the length of the wave in air with an absolute relation, thus expressed. Prof. Tyndall says: 'The length of a stopped pipe is one-fourth that of the sonorous wave which it produces, whilst the length of open pipe is one-half that of the sonorous wave.' Prof. Balfour Stewart, says, in his 'Elementary Lessons in Physics': 'In an organ-pipe of this kind, the upper end closed, the primary note is that of which the wave length is twice the length of the pipe.... the wave length of the sound produced by an open pipe is equal to the length of the pipe, so it is only half of that produced by a shut pipe of the same length.' One is curious to know," continues Mr. Smith, "why there is this difference of statement from two leading teachers of men; perplexing to the student in want of a leader."

We can answer that question with assurance, and under the light of absolute experimental demonstration. Neither Tyndall nor Balfour Stewart knew what they were writing about. The lengths of organ-pipes, open or stopped, have nothing to do with their hypothetical wave lengths. We desired to settle this important matter in sound-production for our own edification; for facts presented themselves at every turn that were widely at variance with the assertions of these learned teachers of acoustical science; who could not agree, and who both displayed ignorance. Accordingly, to set this matter at rest, for good and all, in our own mind, and to clear the way for further investigations, we set to work to make test pipes of different dimensions, which we calculated would yield tones of the same name and pitch. Stopped pipes were decided on, because there could be no change in the lengths of the columns of air within them. Open pipes did not assure the same unchangeable conditions, owing to what is known as "the variability of the node."

In the lower portion of Plate III. are given in Figure 5, the Front Views of the three test pipes we constructed, accompanied by a Longitudinal Section of the longest pipe. All are accurately drawn to scale. When correctly tuned, on the same wind-chest and, accordingly, on wind of the same pressure (necessary conditions for a conclusive test), these three pipes produced notes of precisely the same pitch; namely, that of a tuning fork of 256 vibrations a second. Now, according to Tyndall's teaching, all these pipes ought to have an internal air-column of one-quarter the length of the sonorous wave said to be generated by a fork or other sounding body which vibrates 256 times in a second. Tyndall puts the wave-length to be 4 feet 4 inches, and the internal length of a stopped pipe to be 13 inches, or one-quarter the wave-length he believes in. Turning to Figure 5 in the accompanying Plate III, the student of acoustics will be surprised to find that, while they all produce notes of precisely the same pitch and vibrational number, not one of them contains a column of air of the required length of 13 inches. The dimensions of their respective air-columns are as follows: The longest pipe, B, measures 1 inch square internally, and the length of its air-column is $11\frac{3}{4}$ inches, measured from the surface of the block to the under or nodal surface of the stopper, as shown in the Section A. The middle pipe C, measures 2 inches square internally, and the length of its air-column is $9\frac{3}{4}$ inches. The shortest pipe, D, measures 4 inches square internally, and the length of its air-column is only $5\frac{5}{8}$ inches. Not only do these pipes fail to show the hypothetical, Tyndallian column of 13 inches; but not one of them contains a column of a length bearing any even numerical relation to that of 13 inches, or to the length (4 feet 4 inches) of the fancied and impossible sound-wave. Is it to be wondered at that so little true knowledge regarding sound-production in organ-pipes obtains in even educated quarters, when such Tyndallian and Stewartian stuff continues to be taught in our Colleges and Schools of Science?

There are just other facts connected with the behavior of the organ-pipes which may be mentioned before concluding this Article. The lengths of their air-columns are not fixed, while the pitch of the notes they yield strictly accords with that of the tuning-fork

of 256 vibrations. If the pipes are blown with wind of a lower pressure than that on which they were originally tuned, their stoppers will have to be lowered, and their air-columns shortened, to bring their notes in accord with the fork: and if, on the other hand, they are blown with wind of a higher pressure, their stoppers will require to be raised, and their air-columns lengthened to restore their notes to their correct pitch.

(To be continued)



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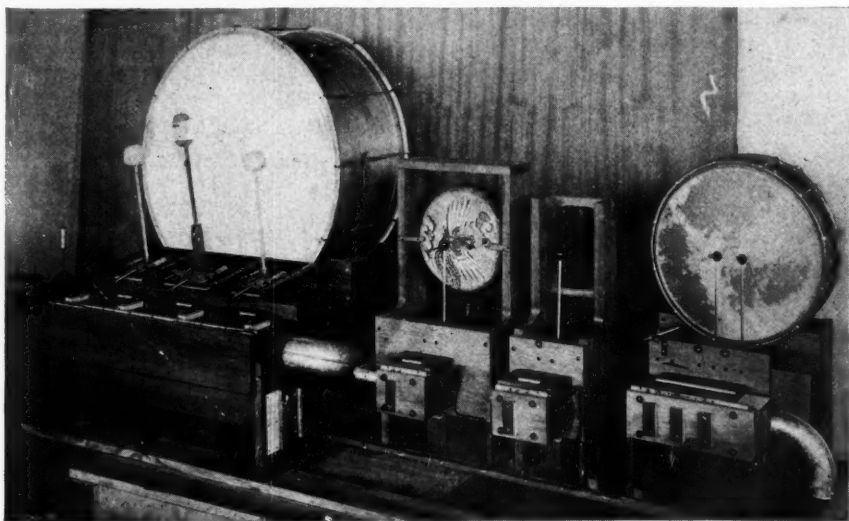
THE AMERICAN ORGANIST

INDUSTRIAL DIGEST AND PROFESSIONAL RECORD

NEWS AND NOTES OF TEACHERS

CASTILLEJA SCHOOL, Palo Alto, Calif., of which Dr. Latham True is Dean of Music, has issued a distinctive catalogue covering the past work of the School and the plans for the future. Music has been recognized as a major subject and excellent courses in piano, harmony, voice, violin, and

ing up this last season with Mr. Yon. In June Mr. Chenoweth went to Mr. Yon's Villa in Italy and is now spending the summer playing recitals in the various Italian cities and working on new compositions. He will return to United States in October to continue his studies and promote his publications.



ET TU! SKINNERUS!

Looks like the inside of a "Mighty-voiced Woollitzer," doesn't it? Not so. 'Tis none other than the Trap Department of the Skinner Organ in the Ritz Theater in the hamlet of Port Richmond, borough of Richmond, City of New York. From left to right we have: Peanut Whistle, Three-Stick Cymbals, Hand-Painted Sleigh-Bells, Thunder Block, and Two-Stick Lollypop giving a snacking sort of a sound. It's a merry world of music and the only organ in any theater in Richmond Borough of New York City—which speaks well of the Borough's ability to abhor Units and buy Straights when it's buying time in New York. Miss Grace May Lissenden, organist of the Ritz, is also a credit to the Ritz management, being a highly educated musician of thorough training in the art of organ playing, and a credit to her profession.

music appreciation have been introduced.

WILBUR CHENOWETH, now studying under Mr. Pietro Yon, was born in Tecumseh, Neb., 1899. From the age of 7, when he first began his music education, he has played publicly, and at the age of 12 he composed a song that was adopted by one of the prominent fraternities. In 1918, from the Univ. School of Music, Lincoln, Nebr., Mr. Chenoweth received his Mus. Bac., and then continued his studies in New York City under several eminent teachers, finish-

GREENSBORO COLLEGE, N. C., in cooperation with Mr. Charles Troxell, and Greensboro Public Schools, observed National Music Week, May 4-10, for the first time. The program for the week consisted of Student recitals, an organ recital by Dean H. A. Shirley, Salem College, N. C., a song recital by the pupils of Chas. Troxell, a Faculty recital, and finished with an Instrumental demonstration by students of the Greensboro Public Schools. On May 26, Greensboro College held its second annual

concert under the supervision of Frank M. Church.

GUILMANT ORGAN SCHOOL, New York, N. Y. celebrated the Silver Jubilee of the School, June 2, in the First Presbyterian. This 25th Anniversary was further celebrated by Dr. William C. Carl who gave a reception to the Alumni Association at the Waldorf-Astoria on June 3.

PITTSBURGH MUSICAL INSTITUTE, Pa., in recognition of National Music Week, gave a special recital every night from May 5 to 9. The directors are Dallmeyer Russell, William H. Oetting, and Charles N. Boyd.

UNIV. OF TORONTO faculty of music gave a series of 22 lectures in connection with the course leading to the degree of Mus. Bae. between Jan. 11 and March 24. The speakers were: Healey Wilan, Albert Ham, F. A. Moure, H. A. Fricker, and E. F. Barton.

EVERETT E. TRUETTE'S pupils were presented in the 26th of Mr. Truette's pupil recitals, given in Jordan Hall, Boston, June 12, and in which there were ten pupils taking part.

UNIV. OF WYOMING, Division of Music, has issued an attractive folder containing the particulars of the aim of the school, and illustrated with photographs of the teachers including Mr. Roger C. Frisbie, instructor in organ.

UTICA CONSERVATORY OF MUSIC held their 35th annual commencement exercises June 19 in the New Century Auditorium, Utica, N. Y. The exercises began with an address by Mr. Frank Parker, voice teacher of Chicago.

MODERN SCIENTIFIC ORGAN SCHOOL

PROGRAM of recital given by pupils of the School in Washington Irving High School Auditorium June 8:

Mauro-Cottone—Arabesque

Widor—Toccata (5th Sonata)

Miss Lilian Englehardt

Rachmaninoff—Prelude in C sharp minor

Tschaikowsky—Andante (5th Sonata)

Kroeger—March Pittoresque

Miss Mildred Paul

Guilmant—Third Sonata

Sibelius—Finlandia

Miss Bessie Hearon

West—Postlude in B flat

Mendelssohn—2nd movement from Violin Concerto

Edward Young

Listz—Fantasia on choral "Ad nos, ad Salutarem"

Yon—Concert Study for Pedals

Miss Edith Wimmer

Schumann—Concerto in A Minor

Maurice Bernhardt—piano

W. A. Goldsworthy—organ

Mr. Goldsworthy informs us that Miss Edith Wimmer who played the Litz number is but 17 years old and has studied from September only.

Mr. Philip James, head of the Theory work in the School, is leaving for Europe and will return to the United States in October to again take up his work with the School and renew his duties at New York University, of which he is a member of the faculty.

COURBOIN MASTER CLASSES

FIRST SESSION IN SCRANTON COMPLETELY SUCCESSFUL WITH FULL ENROLLMENT

by ELLEN M. FULTON

THE master class in organ playing conducted by Charles M. Courboin in Scranton, Penna., has been in session since the first week in June. The class is full to the limited six members and the work is progressing in a most interesting and satisfactory way.

Mr. Courboin maintains the standards of artistic perfection, with which the concert world is acquainted in his own work; details of registration and of finish are most carefully worked out; traditional ideas that have passed from the great masters to their pupils are explained and absorbed, so that there exists in the class an interest so keen and an enthusiasm so alive that the study of the music presented at lessons has become intense and absorbing.

Bach naturally takes the lead, and Mendelssohn, Widor, Franck, Wagner all afford rich material for the development of the art of interpretation and registration, which is the purpose of the class.

In the schedule for the weeks to follow is included a series of trips to visit other organs of note in other cities. The great organ in Wanamaker's Store, Philadelphia, the organs recently installed in Pottsville and in Lancaster, Pa. will be heard and played; and invitations to visit the Eastman Organ School and several of the fine organs in New York have been received by Mr. Courboin. Part of the class training is to bring the work to other organs, so as to become familiar with the problems of the concert organist.

Class lessons are held regularly twice a week, with private lessons between.

AMERICAN CONSERVATORY

AWARDS PRIZES AND CLOSES 1923-24 WORK IN ANNUAL COMMENCEMENT

AMERICAN Conservatory: recital by Frank Van Dusen, 14th Church of Christ, Scientist, May 23. Recent appointments of Van Dusen pupils:

George Ceiga, New Evanston Theater,
Evanston, Ill.

Kathleen Grant, Oakland M. E. Church,
Oakland, Ill.

Joseph Taylor, Unity Church, Hinsdale,
Ill.

L. Duan Griffith, Berwyn, Ill.,
Anna Moline, Waterloo, Ia.,
Edward Nelson, Chicago,

RUSSELL-LABERGE MANAGEMENT

ANNOUNCE PLANS FOR COMING RECITALS OF DUPRE AND COURBOIN

MARCEL DUPRE, who was recently married, is now at work on his first organ sonata the first performance of which he has promised to reserve until he returns to America for his next recital tour. Mr. Dupre has resigned his position at Notre



MR. CHARLES M. COURBOIN

Belgian concert artist who has attained his greatest fame in America and who inaugurated his first season's Master Class in organ playing, conducting it in Scranton, Penna

In the Annual Spring Contest of the organ department of the American Conservatory held in Kimball Hall, May 28, pupils of Frank Van Dusen to receive honors were:

Post Graduate Class—Edward Eigenschen.

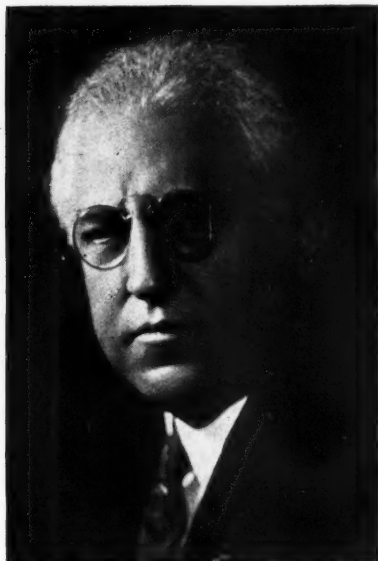
Teachers' Certificate Class—Whitmer Byrne, gold medal; Frederick Marriott, silver medal.

The commencement exercises of the American Conservatory were held in Orchestra Hall, June 17. In the organ department, Pupils receiving degrees and diplomas were:

Post Graduate Class
Edward Eigenschen, Chicago, B.M.

Graduating Class
Carl Broman, Chicago,
George Ceiga, Whiting, Ind.,
Mrs. Florence Campbell, Chicago,
Miss Winona Anderson, Princeton, Ill.

Teachers' Certificate Class
Whitmer Byrne, Chicago,
Frederick Marriott, Boulder, Colo.,
Kathleen Grant, Chicago,



MR. FREDERICK SCHLIEDER

The American organist who has perfected an unusually effective system of musical education that bases its aim on the development of creative musicianship rather than reproductive, on the musical brain first and the musical muscle second, and who went to Europe June 21st to conduct a Master Class in Paris. Mr. Schlieder has something of vital importance in the world of music pedagogy and his methods will be the subject of an explanatory article in these pages during the coming season.

Dame Cathedral, Paris, which he has held since 1916, so that he may give his undivided attention to this sonata. The management records that several American cities have already been negotiating for a complete series of Bach recitals for the coming season. Mr. Dupre returns to America November 20 for a short tour, and plays his first recital November 21.

Charles M. Courboin, who is now at work with his first master classes in Scranton, Pa., expects to visit his father in Antwerp

when the summer season is at an end. Returning in the month of September he will begin his first continental tour of America. Mr. Courboin has played numerous radio recitals, and on April 5th when broadcasting over station WJY, New York City, he was picked up by the British Broadcasting Co. and re-broadcasted throughout the British Isles.

The Management has issued a final statement with regard to the misunderstanding that was stirred up chiefly in England regarding Mr. Dupre's official status at Notre Dame. Even M. Vierne, organist of Notre Dame, was misled by it so far as to permit the publication of an explanatory note over his own signature. No intelligent American was ever in doubt as to the positions of both Dupre and Vierne; Vierne held the official post, but during his absence Dupre was engaged to serve; he served so well that the Cathedral authorities conferred upon him a special title officially listing him also as a Notre Dame organist, in which capacity he continued to serve on occasion, with M. Vierne. The fact of the matter is that Dupre was thus able to serve his friend loyally by keeping the post open for his return after a three-year absence. The misunderstanding, such as it was, would seem to have arisen through jealousies in both Britain and America of the success of Mr. Dupre—but the genuine modesty and good sense of that artist completely counteracted the attempted damage.

TWO SMALL ORGANS

SPECIAL DESIGNS FOR SPECIAL PURPOSES
PROVE ESPECIALLY EFFECTIVE
By CASPAR P. KOCH

TWO small organs, recently designed by the subscriber, may merit mention because of the fact that while there was an abundance of space provided in somewhat large church auditoriums the funds set aside for the purchase of the instruments were rather limited—conditions combining to make the problem a difficult one for the designer as well as for the builder.

The smaller organ, to be installed in the Chapel of Mt. Gallitzin Seminary, Baden, Pa., has the following scheme:

PEDAL

16' Bourdon—32
Lieblichgedackt (Swell)

GREAT

8' Diapason—73
Dulciana—73
Melodia—73

SWELL

16' Bourdon—73

8' Salicional—73
8' Gedackt—73
4' Flute—73
8' Cornopean—73

The other organ, designed for St. Mary's Church, Pittsburgh, contains the following:

PEDAL

16' Diapason
Lieblichgedackt (Swell)
8' Diapason (Extension)

GREAT (Enclosed)

8' Diapason
Dulciana
Melodia
4' Flute
8' Tuba
Tremulant

SWELL (Enclosed)

16' Bourdon
8' Diapason
Aeolina
Viole d'Orchestre
Voix Celeste
Gedackt
4' Flauto d'Amore
8' Oboe

Notwithstanding the limited equipment it was incumbent to insure solidity and durability of construction, generous sealing and judicious voicing as well as mechanical completeness and reliability.

The larger organ is completed and in service. It has met all requirements in full.

In both instances the purchasers awarded the contract to the Austin Organ Company.

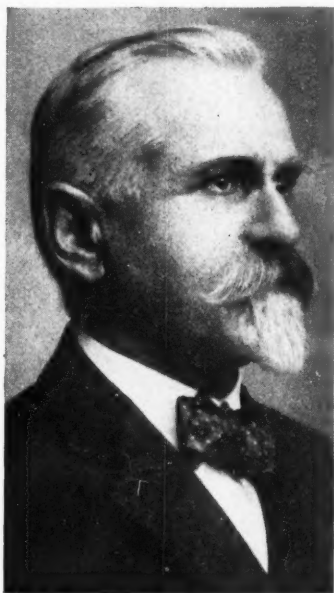
ST. JAMES NEW YORK
ORDERS 4-74-3934 AUSTIN FOR NEW
BUILDING

By G. DARLINGTON RICHARDS

THE Austin Organ Co. is to install a four-manual organ in St. James' Church, New York, which is now being entirely remodeled and reconstructed at a cost of \$650,000.00. The organ, which was designed by the writer, Organist and Choir Master of the church, will be in three divisions, one on either side of the chancel, and the third in the ambulatory, and will have seventy-four stops, distributed as follows: Great 14, Swell 22, Choir 12, Solo 9, Pedal 16, and Choir Pitch 1.

The organ will contain 3934 pipes, 31 couplers, 32 combination pistons operating the manual stops, six combination pedals controlling the pedal division, eight general combination pistons controlling the entire organ, six of these being duplicated in combination pedals. A set of 25 Deagan Class A chimes will be playable from Great and Solo manuals. A striking feature of the

HILLGREEN, LANE & COMPANY
ALLIANCE - OHIO



FRANK DAMROSCH
DIRECTOR



GASTON M. DETHIER
PROFESSOR OF ORGAN

OF

THE INSTITUTE OF MUSICAL ART
of the City of New York

have selected

HILLGREEN, LANE & COMPANY

to re-equip the Organ Department with new and re-constructed Organs.

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The Organ and Console in Recital Hall at Institute of Musical Art.

The designer of the Organ Screen is Donn Barber, the famous New York Architect.

HILLGREEN, LANE & COMPANY

BUILDERS OF PIPE ORGANS

AT

ALLIANCE, OHIO

Branches and Service Stations at

DALLAS, TEXAS: The Will A. Watkins Co.

HONOLULU, HAWAII: Honolulu Music Co.

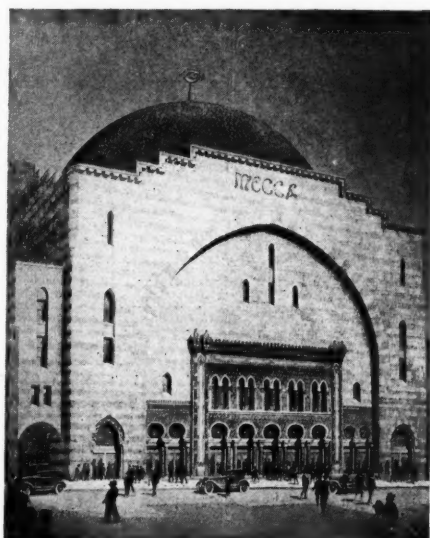
NEW YORK, N. Y.: G. F. Dohring, Room 427, 225 Fifth Ave.

OMAHA, NEBRASKA: Pitts Pipe Organ Co., 1913 Clark St.

organ will be the large number of the Diapason family, the manual division of the main organ containing no fewer than 9 Diapasons.

Two other features are worthy of note, viz: 1st, the manner of securing the effect

1891 that the American Organ Players Club gave its first recital; the Philadelphia Manuscript Society presented many of its performances here; and the wellknown composer and conductor, W. W. Gilchrist, was choirmaster for many years.



MECCA TEMPLE, NEW YORK

THE new Mecca Temple now building in New York City has given its organ problems to M. P. Moller Inc. to solve. The factory is building several small organs and one large concert instrument for the main auditorium. Shriners in the City will have a notable home, with the completion of the Temple, and will at last come into their own along with their brothers in the several other larger cities where Shrine temples of magnificent proportions have been erected. Mecca Temple Holding Co., of which Mr. Robert D. Williams is president, has been organized to erect and manage the building, and the contracts for the organs were let by that Company.

produced by an Echo Organ; and 2d, the small organ in the ambulatory, to be known as Choir Pitch. No separate chamber being available in which to place an Echo Organ, the desired effect will be obtained from eight stops in the Swell Organ, specially voiced, and set apart, under the control of an ingenious device, all enclosed in the Swell expression box. The Choir-Pitch Organ will be erected in the passage used for the start of the choir processional, but playable from the console in the chancel. The key of the processional hymn being given on this organ, will render unnecessary the playing over of the hymn on full organ, so often heard.

The design of the cases which will be stone and wood, was drawn by Dr. Ralph Adams Cram, architect of the Church.

NEW JERUSALEM OF PHILADELPHIA

ORDERS 4-73-3622 AUSTIN TO REPLACE FORMER 3-38 ROOSEVELT

MR. ROLLO MAITLAND, organist of the New Jerusalem, writes the scheme of stops for his historic church and retains some of the old Roosevelt materials in the new instrument, now being built by the Austin Organ Co. The New Jerusalem has several historic events to its credit. It was here in

THIRD SCIENTIST OF NEW YORK

DEDICATE 4-58-2939 ESTEY WITH THE NEW LUMINOUS STOP CONSOLE

THE first representative church organ with the new type of console is the Third Scientist, which was dedicated May 9th in a recital by Dr. Will C. Macfarlane who wrote the scheme of stops. The manual organs give 5 stops at 16', 28 at 8', 7 at 4', and 2 at 2', with no mixtures and no off-unison ranks. There are 10 reeds in the manuals, including an extended Tuba for 16', 8' and 4' stops. There are 37 couplers and 38 Absolute pistons. The Pedal Organ is vastly enriched by extension; its 32' Resultant and three 16's are supplemented by 9 borrows from the manuals, 7 of which are string and reed.

ANOTHER COMMERCIAL ORGAN STUDIO

ESTEY ORGAN COMPANY OPENS SECOND STUDIO ALSO TO BE BROADCASTED

WHEN the builders fully realize the necessity for advanced display of their product in most appropriate surroundings, residence organs will vastly increase and the profession of the organist become more attractive and remunerative. The Estey Company

has been broadcasting from its New York Studio for some time (see our Radio pages) and the Boston Studio made its bow May 13th with Mr. Harris S. Shaw playing the organ parts in a concert of organ, piano, violin, and harp. The original program was broadcasted through WBZ of Springfield and subsequent weekly events are being broadcasted throughout the year.

There is no severer test of musicianship in organ playing than that afforded by the radio; the two schools of playing, muddled and clean-cut, show up with their defects and graces magnified a thousand fold, so that the muddled style becomes unbearable while the clean-cut fascinates with its rhythms, its tone colors, its melodies, its harmonies. The builders who maintain studios, pay the broadcasting fees—which are high—and the organists' fees (which are low and may well remain so, in lieu of the advertising values for all concerned) are doing a propagation work that is the prelude to a future era of popularity for the organ in new and wider markets. And the markets must come before the organist as a professional takes his place in the world of sound economies.

The profession is indebted to those builders who have advanced professional interests, as well as industrial, by this newest form of propagation, the radio. It is to be hoped that the managers of organ studios will exercise their finest discretion in the selection of players to put the organ across the air and into the homes and hearts of the millions. As before commented, nothing is so dreary as ultra-legato radio organ playing, nor is anything quite so enlivening and fascinating as snappy, clean-cut, well planned, thoroughly tested and criticized organ work.

HINNERS BECOMES GEOGRAPHICAL

AND COVERS THE STATES FROM MINNESOTA TO TEXAS AND FROM CALIFORNIA TO MASSACHUSETTS

AND among the largest of the recent contracts is that of the 3-37-2135 Hinners Organ for the Methodist Church of Rogers Park, Chicago, in which the registers summarize as follows:

- 7 Diapasons
- 9 Strings
- 14 Flutes
- 4 Reeds

The Swell, with its 9 registers, is worth studying:

- 16' Bourdon
- 8' Diapason
- Viole D'Orchestre
- Viole Celeste

- Salicional
- Stopped Flute
- Quintadena
- 4' Flauto Traverso
- 8' Oboe

The coloring possibilities of the strings as a body with the three flutes and the Oboe, are delightful, and every possible combination of these 7 voices is certain to be musical and entertaining. An Echo Organ of 4 registers and Chimes gives some delightfully effective music for the church service, especially if the organist can improvise readily around tunes and themes taken from the music of the services.

INSTITUTE OF MUSICAL ART OF NEW YORK CITY GIVES IMPORTANT CONTRACTS TO HILLGREEN-LANE THROUGH THEIR EASTERN REPRESENTATIVE

MR. GUSTAV F. DOHRING'S latest acquisition is the contract to furnish the famous Institute of Musical Art, New York, with a suitable small concert organ of three manuals, by enlarging its present instrument and moving it to the new concert hall being erected in the rear of their present group of buildings. The new Hillgreen-Lane scheme as drawn by Mr. Dohring under the directions of Mr. Gaston M. Dethier, head of the Institute organ department, calls for an entire recasting of the specifications, new wiring throughout, improved swell control, and a console that compromises between Mr. Dohring's new model for Hillgreen-Lanes in his territory and Mr. Dethier's preference for stop-knobs. The Institute practise organs are to be moved by Mr. Dohring to their new quarters, providing three practise rooms for organ classes.

Another Hillgreen-Lane contract of unusual importance is that for a 4-m organ for Calvary Methodist Church, New York City; which will be entirely new materials from Double Diapason to Piccolo. The Company's success in the Metropolitan district during the past season bespeaks a new era which the organ profession will need to take note of. Further materials on the Calvary organ will be given in a later issue.

PARAGRAPHS ABOUT BUILDERS VARIOUS ITEMS OF INTEREST PRESENTED FOR NUT-SHELL CONSUMPTION

MR. FERD RASSMAN of the Austin Company has completed three 3-ms and at the present writing is on a 4-82 installation in St. Matthew's Lutheran, Hanover, Penna., of which Mr. Herbert Springer is the to-be-congratulated organist. His three 3-ms are: Zanesville, Ohio, Grace Methodist, opened by Mr. Albert Riemenschneider.

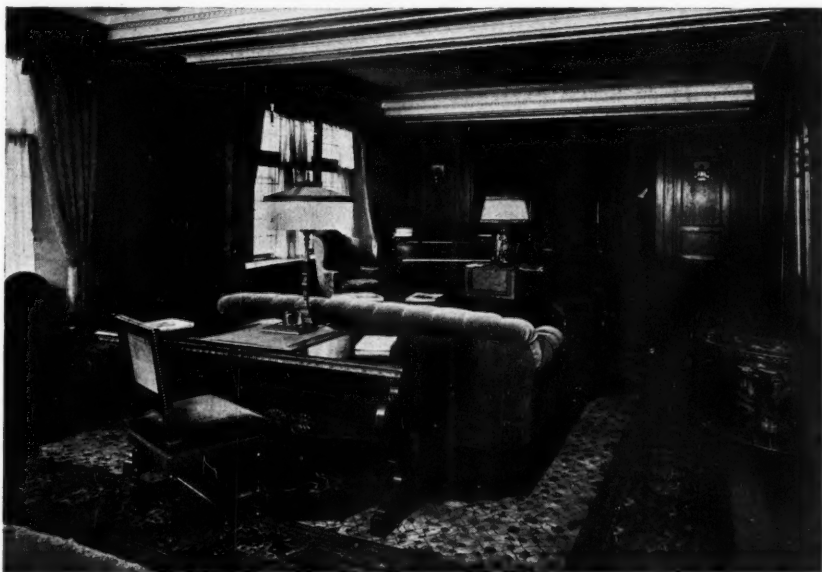
Granville, Ohio, Denison University, opened by a program played by Mr. Downing of the faculty.

Evansville, Ind., Walnut Street Presbyterian; opening recital was given by Dr. J. Lewis Browne. The two Ohio installations include Echo Organs.

Estey contracts of special importance dur-

ganist knowing by experience the possibilities of creating beautiful solo combinations from dull unisons will appreciate the value of these seven ranks; if they were controllable by seven stops, each rank separately, their values would be increased several thousand percent.

Moller Organs are to go, first and fore-



ESTEY ORGAN COMPANY'S BOSTON STUDIO

The half-round table to the right is an automatic-player; the main console is at the end of the room from which the photo was taken; behind the pair of curtains, not clearly visible in the photo, is placed a movable luminous stop-touch console; a second player mechanism is recessed in the wall over the piano; certainly these four consoles, two of them automatics, ought to be sufficient to play the instrument! For demonstration purposes they give the builder the needed dotted lines upon which to sign contracts. The organ itself does not appear in the picture.

ing the present season are the following (the * marks those with the new Estey Luminous Stop-Touch console):

*Los Angeles, Polytechnic High School, 4-m.

*Fort Wayne, Ind., Plymouth Congregational, 4-m.

Portland, Ore., Unitarian, 3-m and Echo.

*Tacoma, Wash., First Baptist, 3-m and Echo.

*Elgin, Ill., First Baptist, 3-m.

*Madison, Wis., First Methodist, 3-m.

Syracuse, N. Y., Syracuse University, 3-m.

Mount Vernon, N. Y., Chester Hill M. E., 3-m.

Hook-Hastings' 3-28-1847 in Winona, Minn., sets a good example in its harmonic ranks, there being 7 ranks of harmonies to enrich 22 unison ranks from 16' to 2'—a proportion of about three to one. Any or-

most, into the new City Auditorium of Washington, with registers and stops selected by Mr. Archer Gibson; second, into St. Stephen's Reformed, Reading, Penna. The Washington contract calls for Echo and Ancillary divisions and Mr. Gibson gave his decision after testing the new Moller, not yet entirely completed, in Temple Beth-El, New York City. The Reading organ is one of special interest to THE AMERICAN ORGANIST because its specifications were sent to the office by Mr. Moller, Jr., in true and correct T.A.O. Specification Form—about which more is to be said in the near future. This specification will be printed in full as Mr. Moller gives it, in an early issue. Incidentally, Mr. M. P. Moller, Jr., recently sang some baritone solos for the dedicatory services of the First English Lutheran Church of Syracuse, N. Y.

The American Institute has announced an

Exposition of Inventions to be held Dec. 8th to 13th in Engineering Societies Building, New York; it is to be hoped that the organ builder, who has made exceeding progress mechanically in recent years, will be well represented in the Exposition. The organ is crying loudly for publicity, for popularity in wide circles only the builder is financially strong enough to meet the need. Let us hope he does so.

AMONG THE PUBLISHERS

A FEW ITEMS OF SPECIAL INTEREST A NOTABLE PRICE REDUCTION A CHANGE OF NAME

THE Oliver Ditson Co. has accepted Mr. George B. Nevin's Christmas cantata. "The Incarnation" for publication early in the fall. Good publicity work is still being done in favor of this Composer's last publication in cantata form, "The Crown of Life"; apparently it remains live and even grows livelier with passing seasons. The Ditson monthly "Novelty List" continues of interest to the trade, with its strictly trade section, its brief comments on new music in the Ditson catalogue, and its humorous bits tucked in as fillers. Of special importance is the announcement relative to the "decision about new prices, which goes into effect June 1st" and "is a Federal Trade Commission requirement and is mandatory and not optional, and must be carried out in letter and spirit by all publishers." New prices are net and not subject to discount; on old publications, with unchanged prices, the discount is 1/3d on sheet music and 20% on Ditson Edition; the present prices will prevail for books, with no discount, and postage extra. All publishers of music are subject to these wholesome rulings.

J. Fischer & Bro.'s most important announcement—well, there is no most important, for there are two equally important ones: alphabetically, Jenkins' "Lux Be-nigna" is reduced in price from the former high 50c per copy to 30c so that it is within reach of all choirs; this number has been reviewed in T.A.O. columns as one of the finest modern contributions to church literature, and the price was regretted in the review—happily it has been revised and the choirmaster should show his appreciation by sending his order at once; Dr. H. J. Stewart's new music drama, being composed for the dedication of the Art Gallery and Museum in San Francisco next November, for which Skinner is building the organ, will be published by Fischer. Dr. Stewart's score requires a chorus of 300, an orchestra of 90, a quartet of vocalists, and last and best the new organ. Only the orchestration remains to be done, as Dr. Stewart has already

finished the lay-out and choral parts. The Art Gallery is the gift of Mr. and Mrs. A. B. Spreckels; it will be recalled that Mr. John D. Spreckels, brother of Mr. O. B., is the donor of the Balboa Park organ over which Dr. Stewart presides in daily recitals.

G. Schirmer Retail, New York, has passed away; it is now Retail Music Corporation. "The ownership and management" of the business, however, remains the same; only the name is changed. This change has undoubtedly been forced on the proprietors by the carelessness of musicians who fail to distinguish between G. Schirmer, Inc., publishers and wholesalers and retailers for out-of-town trade, and G. Schirmer Retail, who were merely the retailers for the New York City trade. We hope the new name eliminates most of the annoyances.

Our next issue will give the publisher and his product special space; reviews have been omitted from this number in order to make our next of special value to progressive organists and choirmasters and furnish them within the covers of one magazine an unprecedented list of reviews of contemporary organ and choir literature. A careful reading of the advertisements will show the intelligent reader what the publisher considers of special value; a careful reading of the reviews will, similarly, show the reader what the reviewers select for special comment; it takes a balancing of both to make an intelligently-selected library.

WARREN D. ALLEN

CONDUCTS "ELIJAH" WITH HUGE ENSEMBLE
OF CHORUSES AND ORCHESTRA

"ELIJAH" and Mr. Warren D. Allen divided honors equally in a presentation of the former by the latter in the Stanford University Stadium June 8th when Mr. Louis Graveure carried the title roll in his usual distinctive style. Messrs. J. Sidney Lewis and Alexander McCurdy were the organists and 61 members of the San Francisco Orchestra were used under Mr. Allen's baton; the singers comprised the following organizations:

Stanford Palo Alto Chorus
College of the Pacific Chorus
A Cappella College of Pacific Choir
Mountain View Choral Society
Peninsula Choral Society
San Francisco Festival Chorus

(Please note that this report may be wrong as regards the location; the program sent us merely says "Stanford University presents.....In the Stadium"; we have a suspicion that it should read "In the San Francisco Stadium", but for lack of definite authority for so stating, we give it just as the program has it.)

Mr. Allen also figured as organist in the second concert of San Francisco's First Spring Music Festival, and in the fourth in the same capacity.



MR. WARREN D. ALLEN

Stanford University's concert organist who recently conducted a notable ensemble of chorus and orchestra in the presentation of an oratorio

PALMER CHRISTIAN
APPEARS THREE TIMES IN ONE SEASON
WITH ORCHESTRAS

PALMER CHRISTIAN closed his season by appearing as soloist with the Chicago Symphony Orchestra at the Ann Arbor May Festival. This is Mr. Christian's third appearance this year with orchestra—first with the Rochester Symphony for the National Association of Organists Convention at Rochester, in August 1923; second, with the Chicago Symphony at Orchestra Hall, Chicago, for the Organ and Orchestra concert sponsored by the Ill. Council of the N.A.O.

Recital engagements include appearances for the N.F.M.C. Biennial convention in Asheville last June; Rochester Convention, N.A.O.; Michigan Chapter of the American Guild of Organists in Detroit; N.C. Convention A.G.O. in Greensboro; three appearances in Grand Rapids since Jan. 1924; Palm Beach, Fla.; Savannah, Ga.; Evanston, Ill.; Davenport and Waterloo, Ia.; Plymouth, Ind.; Muskegon, Manistee, Big Rapids, Mich.; in addition to the weekly recitals at the University of Michigan, Ann Arbor.

Next Season Mr. Christian will be under the management of Mr. Philip LaRowe, 604 E. Madison St., Ann Arbor.—PRESS

HAROLD GLEASON

HEAD OF THE EASTMAN ORGAN ACTIVITIES
DEDICATES THREE ROCHESTER ORGANS

ON May 7th, Harold Gleason of the organ faculty of the Eastman School of Music, gave the dedicatory recital on the new Bennett organ in Westminster Presbyterian Church of Rochester. This is the third large organ installed by Rochester churches in the past four months and Mr. Gleason has given the opening recitals on all three, the other organs being those of the Salem Evangelical and First Methodist.



MR. PALMER CHRISTIAN

University of Michigan's concert organist whose last season record includes three appearances on symphony programs

On May 8th Mr. Gleason gave a recital in Kilbourn Hall of the Eastman School, which was one of the events planned by the Western New York Chapter of the American Guild of Organists in recognition of National Music Week. Mr. Gleason included in his Kilbourn Hall program a Benedictus, and "May Night" by Selim Palmgren, two additions to his constantly increasing repertory which found decided favor with his audience. Other composers whose music was played at this recital are Franck, Vierne, Widor, Bonnet, Samazeuilh, and Mark Andrews.—PR

SERVICE PROGRAMS

CONTRIBUTORS to this column will confer a favor upon the Compiler if they will mark prominently their name wherever it may occur on the calendar; their thoughtfulness in complying with this request will save the Compiler the trouble of looking through all four pages of the calendar to find it when it is not located, as it should be, on the front page. Beginning with the September issue, this column will be under the personal supervision of Mr. Rowland W. Dunham; programs submitted for possible inclusion here should be mailed, as usual, to THE AMERICAN ORGANIST, 467 City Hall Station, New York, N. Y.

MISS JESSIE CRAIG ADAM

ASCENSION—NEW YORK

May Oratorios

Gaul's Holy City

Gounod's St. Cecilia Mass

Mendelssohn's Elijah

Gounod's Gallia

DR. CHARLES E. CLEMENS

COVENANT PRESBYTERIAN—CLEVELAND,

Boellmann — Suite Gothique

Cole — Allegro Moderato

MacMaster — Offertoire

Guilmant — Adagio. (Son. 8). Allegretto

Handel — Concerto B-f

"Mighty Victim" — Matthews

"There stood three Maries" — Matthews

"O Filii et Filiae" — Stewart

"Crucifixion excerpts" — Stainer

"Great is Jehovah" — Schubert

"God so loved the world" — Moore

"Holy holy Lord" — Gounod

MRS KATE ELIZABETH FOX

ST. BERNARD'S—BERNARDSVILLE, N. J.

Maunder's Olivet to Calvary

CHURCH OF THE REDEEMER—MORRISTOWN,

Stainer's Crucifixion

Dubois' Seven Words of Christ

Music Week

Gounod's Redemption

IRVING C. HANCOCK

CHURCH OF THE SAVIOUR—PHILADELPHIA

"Christ Triumphant" — Yon

"Thine O Lord" — MacFarlane

"Love Divine" — Stainer

"Resurrection" — Shelley

"Tarry with Me" — Baldwin

"I will Mention" — Sullivan

"O Come Let us Worship" — Mendelssohn

Diocesan Music Festival

"Heavens are Telling" — Haydn

Combined Choirs West Philadelphia.

Gounod's Gallia

"Unfold ye Portals" — Gounod

DR. RAY HASTINGS

TEMPLE BAPTIST—LOS ANGELES

Chopin — Prelude B-m

Mendelssohn — Nocturne

Friml — Melodie Op. 27

Solome — Reverie

Zamecnik — California

Clarke — Torchlight

Hastings — Temple Chimes

Toselli — Serenade

WALTER B. KENNEDY

FIRST PRESBYTERIAN—OAKLAND, CALIF.

Brewer — April Song

Batiste — Elevation E-f

"Lord is King" — Stevenson

"Lift up your heads" — Hopkins

"The Palms" — Faure

Dubois' Seven Last Words

Stainer's Crucifixion

"God Hath Appointed" — Tours

Spohr's Last Judgment

JOHN WINTER THOMPSON

CENTRAL CONGREGATIONAL—GALESBURG, ILL.

Dittrich — Supplication

Frysinger — Nocturne

Capocci — Andantino

Hailing — Andante Religioso

Kinder — Berceuse

Batiste — Communion

Brewer — An April Song

Thompson — Devotion

"O Divine Redeemer" — Gounod

"Seven-Fold Amen" — Stainer

"I waited for the Lord" — Mendelssohn

Quartet: "When streaming from" — Marzo

"I am Alpha and Omega" — Stainer

"Ride on" — Scott

"Must Jesus Bear" — Havens

HOWARD S. TUSSEY

CENTENARY M. E.—CAMDEN, N. J.

Guilmant — Priere et Berceuse

Nevin — At Twilight

Grieg — In the Morning

Wachs — Hosanna

Mendelssohn — Spring Song

Bohm — Andantino

Read — Prelude A-f

Male Quartet: "Weary of Earth" — Langran

Trio and Chorus: "Spirit Immortal" — Verdi

"Hear O Lord" — Watson

"There shall be no Light" — Wood

Male Quartet: "Rock of Ages" — Hastings

"When O'er the Hills" — Flemish

Male Quartet: "Come unto Me" — Harding

"And the Glory" — Handel

"Crossing the Bar" — Schneckner

"Day is Ended" — Bartlett

FRANK HOWARD WARNER

CHRIST CHURCH—BRONXVILLE, N. Y.

Guilmant — Elevation

Mansfield — Maestoso Marziale

Barnes — Prelude and Pastorale

Nevin — Will o' the Wisp

MacFarlane — Evening Bells

Warner — Prayer

"Women at the Tomb" — Warner

RECITAL PROGRAMS

UP-TO-THE-MINUTE recitalists are already practising the Golden Rule towards the builders of the organs they use in recitals and are placing the builder's name on each program. It costs almost nothing to practise this courtesy, but it helps the cause of good organ building. The public that takes an intelligent interest in organ building, and knows the names of reputable builders is hardly inclined to let an organ-building contract to a builder whose work is not fit for concert use.

The piano maker habitually subsidizes the concert pianists all the way from Paderewsky down—and we see the name of the manufacturer every time his instrument is used in recital by a concert pianist. There must be a reason for this in the manufacturer's experience; he must have found it profitable to have his name mentioned.

*WARREN D. ALLEN

STANFORD UNIVERSITY—CALIF.

Jepson — Les Jongleurs. La Zingara, Cor-tege.

MacDowell — A.D. 1620

Dvorak — Largo New World Son.

Fibich — Paradise op. 56 No. 3

Novak — In the Church (Slovak Suite)

Smetana — Blanik (My Country)

Selections

Barnes — Toccata Gregorian

Nevin — Rural Sketches

*ALLAN BACON

METHODIST—TULARE, CALIF.

Rogers — Concert Overture B-m

Rogers — Scherzo (Son. E-m)

Dvorak — Largo New World Son.

Buck — Variations on a Scotch Air

Stoughton — In Fairyland

Saint-Saens — The Swan

Spark — Fantasia on Jerusalem The Golden

Read — Quietude

Widor — Toccata (Son. 5)

GEORGE ALBERT BOUCHARD

HOTEL STATLER—BUFFALO, N. Y.

Drigo — Les Millions

Nevin — The Rosary

Sinding — Rustle of Spring

Beethoven — Minuet G

Rebikoff — Danse Characteristique

Godard — Berceuse from Jocelyn

Waldteufel — Skater's Waltz

Donaldson — In the Evening

Herbert — Selection from Eileen

Silver — Memory's Hour

Herbert — Air De Ballet

Federlein — An Evening Idyll

PALMER CHRISTIAN

GREENSBORO COLLEGE

Dedicating new 3-m Pilcher

Elgar — Sonata G op. 28

Yon — Minuette antico e Musetta

Hollins — Intermezzo

Debussy — Prelude to La Damselle elui

Jepson — Pantomime

Mereaux — Toccata

Cole — Rhapsody

*FRANK MERRILL CRAM

NORMAL AUDITORIUM—POTSDAM, N. Y.

Bach — Wachet auf raft uns die stimme

Wagner — Pilgrims' Chorus

Bonnet — Romance sans Paroles

Braga — Angels' Serenade

Widor — Toccata (Son. 5)

Macfarlane — Evening Bells and Cradle Song

CHARLES RAYMOND CRONHAM

LAKE PLACID CLUB

Russell — Bells of St. Anne

Teilman — Festal March

MacDowell — To a Water Lily. Sea Song.

Thompson — Pastel

Kinder — In Moonlight

Godard — Adagio Pathetique

German — Suite

Saint-Saens — Nightingale and Rose

Rimsky-Korsakov — Song of India

Grieg — Norwegian Dance

*CHARLES M. COURBOIN

ST. LUKE'S—SCRANTON, PA.

Dedicating new 4-m Casavant

Mailly — Invocation

Saint-Saens — Marche Heroique

Schubert — Ave Maria

Schumann — Sketch

Bach — Passacaglia

Russell — Bells of St. Anne

Franck — Chorale A-m

Mailly — Marche Sonelle

MORaine FARM

Bach — Toccata and Fugue D-m

Mailly — Invocation

Boeck — Allegrette

Franck — Chorale No. 3

Debussy — L'apres-midi d'un Faune

Schuman — Abendlied. Sketch No. 3.

Wagner — Isolde's Liebstd

Saint-Saens — My Heart at Thy Dear Voice

RICHARD DONOVAN

SMITH COLLEGE

Bach — Prelude and Fugue D

Franck — Chorale E

Core'li — Suite F

Yon — Humoresque L'organo primitivo

Jongen — Chant de Mai

Bossi — Etude Symphonique
 *CLARENCE EDDY
 KIMBALL HALL—CHICAGO
 Bach — Fantasia and Fugue G-m
 Nevin — Rural Sketches
 Rogers — Sonata 3
 Horsman — Curfew
 Hawke — Southern Fantasy
 Cole — Summer Fancies
 Wolstenholme — Allegretto E-f
 Coleman — Londonderry Air
 Gigout — Grand Choeur Dialogue
 *DR. FREDERIC TRISTAM EGENER
 WELLAND AVE. METHODIST
 Jarnefelt — Praeludium

*EDWIN ARTHUR KRAFT
 TRINITY CATHEDRAL—CLEVELAND
 Rheinberger — Sonata A-m
 Bach — Hark a Voice Saith
 Bach — Prelude and Fugue G
 Schumann — Evening Song
 Gounod — O Divine Redeemer
 Grasse — Serenade op. 38
 Quef — Idylle op. 44
 James — Meditation a Sainte Clotilde
 Franck — O Lord most Holy
 Widor — Cantabile Son. 6. Finale Son. 8.
 NORMAN LANDIS
 LEONIA WOMAN'S CLUB—N. J.
 Yon — Ronantica No. 3

If a piano maker has proved to his own satisfaction that it pays to have his name mentioned on a recital program we would be thoughtless to contend that it would be of no benefit to the builder if our organ program mentioned his name.

Reubke — Sonata 94th Psalm
 Horsman — Curfew
 Dethier — Caprice
 *KENNETH EPPLER
 FIRST PRESBYTERIAN—AUBURN, N. Y.
 Guilmant — Sonata D
 Ungerer — Frere Jacques
 Bach — Toccata and Fugue D-m
 Bossi — Ave Maria
 Remondi — La Goccia
 Kramer — Eklog
 Yon — Hymn of Glory. Echo. First Concert Study.

LYNNWOOD FARNAM
 FIRST CONGREGATIONAL—WASHINGTON, D. C.
 Vierge Benefit

Vierne — Final Son. 1
 Grace — Meditation in Ancient Tonality
 Yon — Minuetto Antico e Musetta
 Bach — Prelude and Fugue A-m
 Bach — Hark! A Voice saith
 Bach — Un Poco Allegro
 Roger-Ducasse — Pastorale F
 Vierne — Scherzetto F-sm
 Candlyn — Song of Autumn
 Mulet — Toccata F-sm

*MISS ELLEN M. FULTON
 ST. LUKE'S—SCRANTON
 Bach — Fugue E-f. Chorale Prelude.
 Clerambault — Prelude
 Dickinson — Reverie
 Yon — Echo
 Vierne — Carillon
 Saint-Saens — Swan
 Gale — Sunshine and Shadow

*WARREN R. HEDDEN
 TRINITY—NEW YORK
 Bach — Toccata and Fugue D-m
 Widor — Pastorale Son. 2
 Dubois — Fantasiaetta
 Palmgren — May Night
 Mendelssohn — Allegro Son. 1

Rogers — Scherzo (Son. 1)
 Landis — Oriental Suite
 Schminke — Elegie
 Stoughton — Song of Sirens
 Lemare — Familiar Melody
 Barnes — Andante (Son. 1)
 Landis — In the Mountains

*ALBERT EDWARD OCH
 TRINITY—WILLIAMSPORT, PA.

Rogers — Sonata D-m
 Foster — Sunset in Japanese Garden
 Fletcher — Toccata
 Boex — Marche Champetre
 Schumann — Traumerei
 Thomas — Gavotte (Mignon)
 Russell — Bells of St. Anne
 Liadow — Musical Snuff Box
 Vierne — Finale Son. 1

JAMES EMORY SCHEIRER
 FIRST BAPTIST—TALLAHASSEE, FLA.

Diggle — Caprice
 Godard — Canzonette
 Rogers — Intermezzo. March.
 Durant — In the Woods
 Callaerts — Pastorale
 Saint-Saens — Swan
 Parker — Impromptu
 Drdla — Serenade

*HENRY F. SEIBERT
 FIRST PRESBYTERIAN—ENDICOTT, N. Y.
 Dedicatory Recital

Brahms — Rose Breaks into Bloom
 Pagella — Grave Maestoso Allegro (Son. 1)
 Yon — Christmas in Sicily
 Schubert — Ave Maria
 Bourree et Musette
 MacDowell — Pastorale
 Mansfield — Concert Scherzo
 Franck — Piece Heroique
 Handel — Largo
 Kinder — Caprice
 Nevin — Buine Notte

Boccherini — Minuet
 Boex — Marche Champetre
 Yon — Concert Study 2
 *MISS NANCE G. VENABLE
 Pupil of John Winter Thompson
 KNOX CONSERVATORY OF MUSIC

Thomas — To Evening Star. Gavotte (Mignon)
 Piutti — Finale Son. G-m
 Handel — Largo
 Johnston — Evensong
 Yon — Christmas in Sicily

And if we can in any small way benefit the builder by a little courtesy and good will, let's make double sure that we do it.

Mendelssohn — Sonata D
 Faulkes — Intermezzo C
 Frysinger — Berceuse A-f
 Nevin — Toccata D-m
 Bach — Toccata and Fugue D-m
 Guilmant — Allegretto B-m
 Thompson — Romance
 Thomas — Gavotte (Mignon)
 Guilmant — Torchlight March
 *FRANK VAN DUSEN
 DEDICATORY RECITAL—SIBLEY, ILL.
 Verdi-Shelley — Grand March (Aida)
 Lemare — Andantino D-f
 Sibelius — Finlandia
 Wagner — Pilgrim's Chorus

Hawke — Southern Fantasia
 Dawes — Melody
 Boellmann — Toccata
 *LYNWOOD WILLIAMSON
 CAROLINA THEATER—SOUTHERN PINES, N. C.
 Boellmann — Suite Gothique
 Zimmerman — Song of Triumph
 Dickinson — Reverie
 Drdla — Souvenir
 Tchaikowsky — Andante Cantabile (Son. 5)
 Handel — Largo
 MacDowell — To a Wild Rose
 Rogers — Wind Song
 Nevin — Dreams
 Grieg — Huldigungsmarsch



IN THE GOOD OLD SUMMER TIME

The musicians of Lake Placid Club endeavor to keep cool by retreating to this ground-floor Musicians' Library—letting those who will, take the sun cure on the links. Mr. Charles Raymond Cronham, resident concert organist of the Club, studies his copy of THE AMERICAN ORGANIST in this room each month. Music in Lake Placid Club is as important as food; nothing but the best in musical entertainment is good enough for Lake Placid Club guests. A four-manual Austin furnishes the back-bone of the Club's music.

WILLIAM A. WOLF, MUS. DOC.

A BRIEF SKETCH OF ONE OF THE MOST
INFLUENTIAL ORGANISTS IN THE KEYSTONE
STATE

ONE of the most versatile and many sided members of the fraternity of local musicians is Dr. William A. Wolf, Music Editor of the Lancaster New Era. Dr. Wolf is not merely a musician of unusual technical equipment and scholarly intelligence, but he is a thoughtful and discerning critic, deeply interested in political and sociological issues as well as his art. He is the founder and director of the Institute of Music, bearing his name, having devoted his entire life to the study and teaching of music in the most advanced form.

At an early age, Dr. Wolf began the study of music under Prof. Frederick Haas, a thorough musician of the old school. After several years of preliminary study, upon the advice of Prof. Carl Matz, he took a course of instruction under Feruccio B. Busoni, of Boston, one of the foremost exponents of Bach on the international concert stage. An exhaustive post-graduate course in pianoforte, organ playing, and theory, followed under Minton Pyne, F.A.G.O., for eighteen years organist and choirmaster of St. Mark's P. E. church, Philadelphia, and Massah M. Warner, of Philadelphia, a favorite student of Dr. Hans von Buelow and one of the most prolific of American composers. Still further instruction in America was obtained under Dr. William Mason, of New York City, regarded as the first American piano virtuoso, and A. J. Goodrich, late of New York City, one of the most conspicuous figures in the musical life of Paris.

Having basically completed his musical education in America, upon the advice of Warner, he turned to Europe, where he obtained instruction and polish under Hermann Scholtz, Royal Saxon Chamber Virtuoso of Dresden, an accomplished pianist, teacher and composer. Returning to America the following year he made a return visit and obtained final instruction under Dr. Hugo Riemann, Professor Extraordinary of the Leipsic Conservatory of Music, and Dr. Karl Piutti, organist of the celebrated Thomas Kirche, Leipsic. Two years after his return from the old country, Dr. William Mason extended to him a personal invitation to visit him and meet Edward MacDowell, recognized as America's foremost composer, through whom he was privileged to become a student of Rafael Joseffy, perhaps the greatest exponent of the works of Johannes Brahms, who ever lived. To Homer N. Bartlett, America's great composer, Dr. Wolf attributes his knowledge

of orchestration, in which he is an acknowledged authority.

That Dr. Wolf is recognized in larger executive capacities, is evident from the fact that from its inception he has served as a member of the executive committee of the National Association of Organists for a period of fourteen consecutive years. Two years ago he was selected for the high honor which he still retains, as President of the Pennsylvania State Chapter of the National Association of Organists. In May last, the local organists bestowed a like honor upon him in his election to the presidency of the Lancaster Chapter Association of Organists.

Dr. Wolf's researches of Hymnology and Ecclesiastical music, of which he has been a life student, have received recognition on both sides of the Atlantic, and from his home in Lancaster, he has frequently contributed to the leading musical journals of America and England.

More than fourscore compositions have been ascribed to him during the past three years by eminent European and American composers and on four occasions he received Academic recognition from leading universities in this country. (Tribute from LANCASTER NEW ERA, November 7, 1921.)

WILLIAM E. WOOD

AN ORGANIST EMERITUS TOURS THE WORLD
AND ENTERTAINS HIS FELLOW TOURISTS

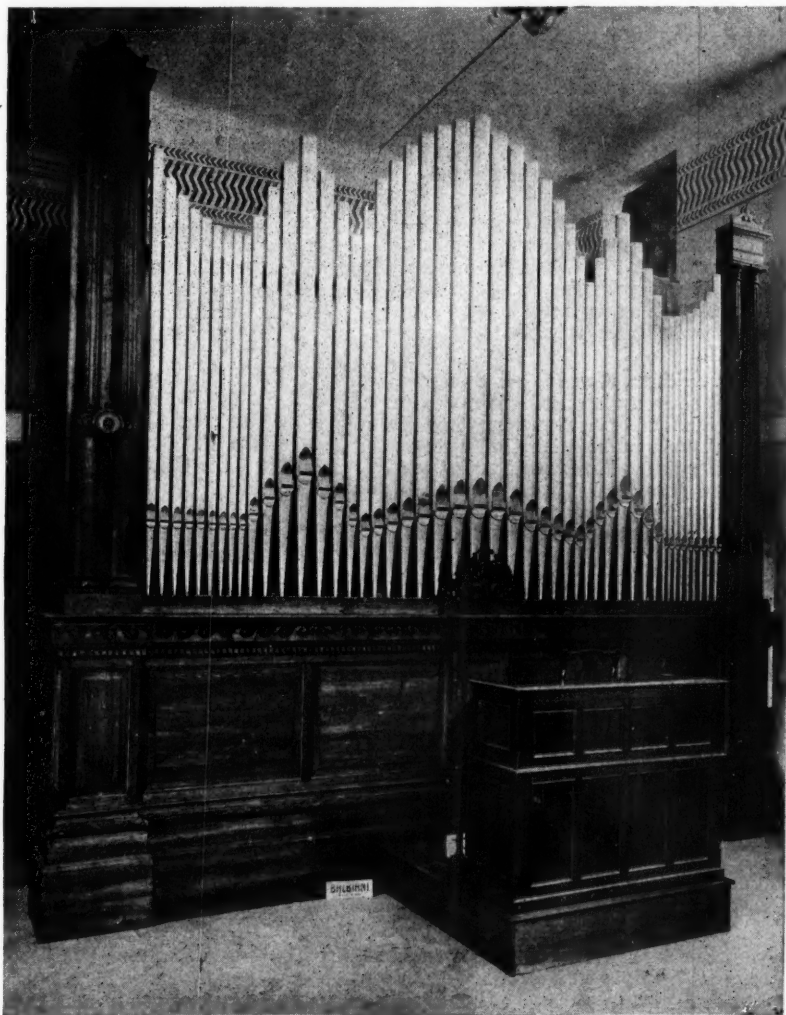
THE Boston Globe reported that Mr. Wood had given "organ recitals" on board the Franconia while enjoying his 4½ month tour of the world, and THE AMERICAN ORGANIST decided to investigate the possibility of inducing steamship companies to install organs. But Mr. Wood's kind response killed the idea. There were no organ recitals; there was no organ. All was due to the carelessness of the Boston Globe. (Boston, mind you.)

Mr. and Mrs. Wood, of Arlington, Mass., sailed Nov. 15th last on the Second American express Cruise Around the World. "After waiting a few days," writes Mr. Wood, "I found that there was no pianist on board who could play much, or interestingly. So, as soon as I let out on some of the old classics. . . . I was at once in demand, to fill in periods when lectures, vaudevilles, dances, and such things were not going on. As I can play three or four hours from memory on such things without repeating, my 'recitals' were not all alike. To add a little brilliancy to too many slow movements (for my execution, from lack of practise, is not up to difficult work) I would throw in

a few old nocturnes, relics of 50 years ago, which stuck in memory.

"Compliments," continues Mr. Wood,

Whitney, for what he believes to be something unusual in his own piano playing—which accounts in a measure for the respect



EUROPE COMES TO AMERICA

Natale Balbiani & Co., one of the most progressive of all European builders, and chief among the Italian builders, sent this instrument to a church in Mexico City. Mr. Natale Balbiani, head of the firm, visited America last season. The Balbiani console uses a novel arrangement of stop control, which in some ways offers advantages over American methods—though it is doubtful if it could be applied to instruments of a hundred registers and upwards.

"were ridiculously effusive, yet apparently sincere, as strangers would go out of their way to speak to me.....It was all hard to account for, as there were several aboard who had much better execution than I, yet could not hold attention."

Mr. Wood credits his famous teacher, S. B.

and admiration his work brought him on shipboard.

As to the details of their cruise, Mr. Wood pleads for "a week in which to talk steadily!" Ideal weather, ideal companions, a delightful ship, the whole world—and the companion of his fifty golden years!

OKLAHOMA IS ALL RIGHT

EVEN IF THERE ARE NO GUILD ACADEMICIANS THERE ARE OTHER CERTIFICATES

By MRS. GEORGE FORSYTH

SOMEBODY once discovered that, if severely trod upon, a giant, a beetle, or a worm would turn. In reading THE AMERICAN ORGANIST for April I was enjoying Pen Points—when suddenly I felt hit. The shoe fitted! It did not take Sherlock Holmes either to enlighten or to strengthen my conclusion:

Once—for one week only (take note)—while a certain organist was playing in a theater here, he played Widor's 4th SONATA, in parts. It was well played and received well—but then, I never heard anything received otherwise here (even the most terrible Jazz).

Well, to continue, the same story goes on to say that there are no academic members in the Guild Chapter. That was where I sat up and took notice (literally, lumbago forbade otherwise). I acknowledge that our Chapter has done absolutely no good whatsoever—given time, many reasons could be given for that. But one member is a Mus. Bac. from New York State, a very good musician; another (a man in another town) has seemingly brilliant credentials, although I know neither himself nor his work; and I—even I—am a Licentiate of the Royal Academy of Music, London, England (1904). For the others, I do not know enough of their paper qualifications.

My point in writing may be in defence of Oklahoma. I have lived here fifteen years and therefore seen many disappointments in music and in musicians, and feel I should like a modification of the general opinion that we are all bad, ignorant, and that the public has heard nothing. At present in St. Paul's the congregation is enjoying weekly Lenten Services beginning with violin and organ numbers. The splendid violinists here have given me a week each and we have played Handel's E major SONATA (one violin), Bach's (two violins) LARGO from D minor CONCERTO, Tartini's SONATA D (1 violin), Handel's SONATA in F (flute). The organ numbers have included Reubke's C minor SONATA (and it has been requested that I repeat it), Merkel's G minor SONATA, Kreb's FUGUE G major, Handel's CONCERTO A, and we are still going on!

Pardon the length of this; I hope my point is made clear—that even in Oklahoma there are some people who are loyal to their fellow beings and do not feel like the old skeptic mother, who, while looking on at the soldiers in parade, said, "My! they are all

out of step but my Joek!" Luck to your Pen Points and I trust that they can be constructive and not destructive.

[The writer of the paragraph taken exception to by Mrs. Forsyth merely wished to point out that the Guild members have not upheld the importance of the Guild Examinations; he did not say there were no "certified" organists in the Oklahoma profession. Good thing he didn't, for Mrs. Forsyth shows clearly that there are. Fine. Let there be more, more, more.—ED.]

NEW YORK'S MUSIC WEEK

FIFTH ANNUAL FESTIVAL HELD IN WANAMAKER AUDITORIUM UNDER THE PATRONAGE OF DR. ALEXANDER RUSSELL
PRESENTS VARIED PROGRAMS

NEW YORK'S fifth annual Music Week was held in the Wanamaker Auditorium during the week of May 5th, under the auspices of the N.A.O. in association with the Guild and the S.T.O., and the concert direction of Dr. Alexander Russell.

Programs

The Organ and American Composers
The Organ and American and French Composers
Model Motion Picture and Music Program
The Organ and Ensemble Instruments
The American Guild of Organists Recital
The Organ and Choral Music

Players

Miss Jessie Craig Adam
Robert Berentsen
John Doane
Warren Gehrken
Edwin Grasse
John Herman Loud
Miss Charlotte Matthewson
Hugh Porter
John Priest
Clarence Watters

Organ Compositions

Andrews — Allegro from (Son. 1)
Barnes — 2nd Sonata: 2 Mvts.
Gehrken — Prelude and Fugue Dm
Jepson — Papillons Noirs
Russell — Bells of St. Anne
Jepson — The Jugglers from (Son. 2)
Widor — Allegro Vivace from (Son. 5)
Stoughton — Chinese Garden
Yon — Sonata Romantica
Borowski — Allegro (Sonata 1)
Jepson — Pantomime
Barnes — Final (Sonata 2)
Bach — Toccata and Fugue Dm
Liszt — Ave Maria
Quantz — Pre-to (Sonata 333)
Widor — Andante Cantabile (Son. 4)
Guilmant — Scherzo (Sonata 5)

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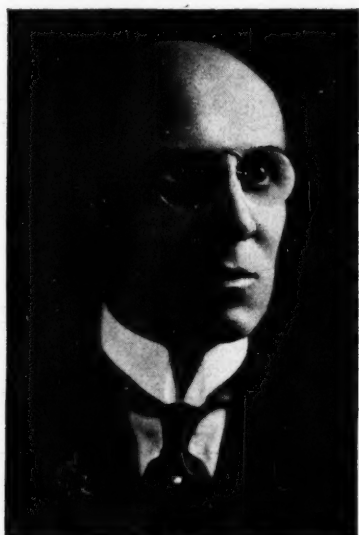
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Dickinson — Allegro Maestoso ("Storm King")
 Dickinson — Reverie
 Widor — Finale (Son. 8)
 Bach — Prelude and Fugue in Am



MR. S. WESLEY SEARS

The Philadelphia organist whose several notable choral concerts in St. James' Church annually keep the work of organists and choirmasters prominently before the public of his home City

Yon — Second Concert Study (for pedals)
 Bach — Toccata in F Major
 Grasse — Allegro Moderto. Andante.
 Finale. (Son. C)
 Tchaikowsky — Concerto B-fm, Mvt. 1
 Bach — Prelude and Fugue Am
 Brahms — My Inmost Heart Rejoiceth
 Franck — Grand Piece Symphonique
 Vienne — Divertissement
 Widor — Andante (2nd Sonata)
 Bossi — Alleluia
 Debussy — Prelude L'Enfant Prodigue
 Ferrata — Scherzino
 Reubke — Introduction and Fugue (94th Psalm)
 Bubeek — Meditation
 Foote — Pastorale
 Widor — Toccata (Sonata 5)

S. WESLEY SEARS

GIVES NOTABLE CHORAL CONCERT IN ST.

JAMES', PHILADELPHIA

BY FRANCES L. DAVIS

AN EVENT which greatly added to the established music reputation of Philadelphia, was the concert on May 1, by the choir of St. James' Church, conducted by S. Wesley

Sears, organist of the church. The choirs were ably assisted by John Richardson, violinist, and Mr. Sereh, pianist. The concert was given for the benefit of the Church Farm.

One is impressed at all times with the exceptionally fine work of St. James' Choir. In the very opening number, "The Heavens are Telling," the pure quality of tone and the precision of attack were most noticeable. And yet expression is never sacrificed to technic as was evidenced in "The Twilight Shadows Fall" by Wood, and in the exquisite arrangement, by Barnby, of Tenny-



MR. DANIEL A. HIRSCHLER

Who gave two recitals on consecutive evenings in a moderately small town and filled the auditorium each time at a dollar admission

son's "Sunset and Evening Star," both unaccompanied as was also Stainer's "God so Loved the World," and Noble's "Souls of the Righteous."

It would be difficult to decide which was the best number on the well balanced program, the singing was so spontaneous. The very spirit of Christmas returned when the choir sang Schubert's "Lo in a Manger," and Gevaert's "Jesus, Gentle Babe." These were also given unaccompanied, a style in which this choir excels. The concert closed with a satisfying interpretation of the well known but never hackneyed "Hallelujah Chorus" by Handel.

Too much praise cannot be given Mr. Sears for the splendid work of the men and boys. The choirmaster and chori are in complete accord, and that makes all hard work and even drudging worth while.

DANIEL A. HIRSCHLER

GIVES THREE PROGRAMS IN TWO DAYS AND FILLS HOUSE AT \$1.00 PER

MR. HIRSCHLER in dedicating the new 3-m Reuter in the United Presbyterian Church of Pittsburg, Kansas, gave three programs, charged One Dollar admission to the two evening recitals, gave a third complimentary matinee recital for the children and young people of the City, and filled the house every time, this in a town of 25,000 population. Mr. Hirschler chose numbers of all types, but made doubly sure not to neglect his opportunity to minister to the needs and capabilities of that vast majority of all audiences who do not know anything technical about music and cannot conceive of it save as entertainment—which in fact is music's only saving grace. The whole scale of music from a Passacaglia to Yon's delightful La Concertina mimicry was drawn upon, with an especially enjoyable program for the children's matinee, made up of seven numbers of pure music sans science. Mr. Hirschler is to be commended for his courage in bringing the organ to the masses and letting those starve who prefer starvation, rather than full auditoriums and satisfied audiences. This is not the place to reproduce his programs: later columns shall do that.

C. ALBERT TUFTS

LOS ANGELES ORGANIST AND HIS PUPILS
ACTIVE IN CONCERTS

MR. TUFTS, whose book on organ playing has given him especial prominence in western music circles, was chairman of the organists' section of Los Angeles 1924 Music Week, when five of his pupils gave recitals in their respective churches in behalf of music week celebration. Mr. Tufts, judging from appearances, is one of the most progressive musicians on the coast, from the business standpoint of being able to adapt business methods to the needs of the musician and center public attention.

LYNWOOD WILLIAMSON

CONTINUES BIDDING FOR AND GAINING
FAVORABLE POPULAR ESTEEM
FOR HIS ORGAN WORK

AN audience of 3000 heard Mr. Williamson's Wilson Memorial Service given in the National Theater, Greensboro, N. C., which was preluded by 30 minutes of organ music—played to the largest audience ever assembled, so it is said, in this southern City. Mr.

Williamson, who knows the value of publicity and has used it in bill-board form for his theater work, has had a 35-foot film leader made to introduce his "organ novelty" solos; on the film is a picture of the National Theater console with Mr. Williamson playing, and then comes the text announcing the "novelty" presentation. Mr. Williamson does not allow his theater "confinement" to dull his vision but has maintained a leadership in things musical, always managing in one way or another to keep his organistic head above the surface of publicity waters so that death by submersion shall not overtake him as it invariably tries to overtake the theater organist. May there be more like him.

JOHN CONNELL

JOHANNESBURG'S MUNICIPAL ORGANIST
ACTIVE IN CHORAL CONCERTS
AND RECITALS

DURING the recent annual visit of the Capetown Orchestra (April 6th-May 13th) Mr. Connell was responsible for the preparation of no less than five choral works.

The Philharmonic Society under his baton gave two splendid performances of Dvorak's "Stabat Mater" and "Elijah" respectively, which were enthusiastically received by large audiences.

On May 6th the Afrikaans Mannekoor in conjunction with the Capetown Orchestra (conductor: Mr. Connell) rendered Brahms' Rhapsody for Alto Solo and Male Voice Choir in Afrikaans (!), one of the choir members having translated the work from the German into Afrikaans. This is the first orchestral work this Society has rendered, as the Choir was founded little over a year ago and hitherto has only 'tackled' short male voice choruses.

Mr. Connell was responsible for the preparation of the Choral Movement of the Ninth Symphony (Beethoven) of which the first Johannesburg performance took place last year. The choir was composed of the upper classes of the Parktown High School for Girls and the Afrikaans Mennekoor and a brilliant performance resulted in which the easy, fresh singing of the young voices made the sustained 'A' even a real 'Ode to Joy.'

In addition to these the Capetown Orchestra journeyed over to Pretoria by motor charabanc on the 3rd of May to provide the orchestral accompaniment for a performance of Sullivan's "Golden Legend" by the Pretoria Choral Society under the conductorship of Mr. Connell. Despite a heavy storm which fused the electric lights at the rehearsal in the afternoon, the orchestra having to play by candle light and even-

tually giving up the rehearsal half way through as a 'bad job' under these conditions, a splendid performance resulted at which T. H. R. H. the Earl and Countess of Athlone were present, and every seat in the hall was occupied.

CHARLES RAYMOND CRONHAM

LAKE PLACID CLUB'S ORGANIST MAKES

ANNOUNCEMENT OF SUMMER MUSIC

BEGINNING June 15 concerts will be given by Daniel Kuntz, 33 years first violinist of the Boston Symphony, Julius Theodorowicz, assistant concert master, Boston Sym-



MR. T. WILLIAM STREET

phony, George Miquelle, Cellist, Georges Laurent, flutist Boston Symphony, and Carl Lamson, accompanist for Fritz Kreisler.

Beginning July first these men will be joined by the following, all from the Boston Symphony:

Frederick Sigl, violin
Vincent Mariotti, violin
Louis Artières, viola
Henri Gerard, bass
Louis Speyer, oboe and english horn
Albert Ritter, Tympani

A trumpet will be added to the above forces.

Concerts will be given in the Club Agora seating 2,000 on Tuesday, Friday and Sunday nights. The organ will be used at all concerts, Mr. Cronham playing a group on each program, and sometimes with the orchestra. The Tuesday night program will be a popular one, Friday the program will be of a more severe type, both orchestra and

organist playing the standard classical works and new works of the ultra-modern school. Sunday's program will be planned to appeal to all and a vocalist will be added to all Sunday night concerts.

In addition to the above a string quartet, formed from members of the orchestra, will give a chamber music concert Tuesday morning, and the entire orchestra will give a "Pop" program on Wednesday afternoon and a children's concert on Friday morning.

Motion picture performances of the best films will be given on Monday and Thursday nights with organ accompaniment by Mr. Cronham. An expert dance orchestra under the direction of Ralph N. Perry has been engaged for the summer so that the field of light music may not be neglected.

Frequent lectures on the organ will be given by Mr. Cronham, and both he and Mr. Kuntz will write explanatory comments for the programs.

Lake Placid Club aims to give its members and guests the finest in orchestral, organ and vocal music, to offer a wide variety, from Bach on to the moderns, not neglecting the lighter side of music.—Pr.

Mr. T. William Street

MR. STREET was born in England August 20th, 1873, and came to America in 1909 with the L.L.C.M. and A.L.C.M. certificates to his credit. His first church appointment was with St. John's, Tipton, Staffordshire, England, in 1892, and his first American appointment was with the Windermere Methodist of Cleveland, Ohio. He went to Texas in 1913 and opened the organ in the new Queen Theater, Dallas, following it later with opening engagements in theaters in Houston, Waco, and San Antonio.

His position in the Princess Theater, San Antonio, gave opportunity for use of the organ with the orchestra in the presentation of all the popular overtures; the organ is a Robert-Morton unit of three manuals. He has done some recital work and has a group of songs in print with many other pieces in manuscript. The texts of his most recent songs have been written by his wife.

In Mr. Street the theater takes another musician trained for the church, an organist who has consistently devoted all his energies and time to music. His various posts in England gave him opportunities to become acquainted with various instruments and actual experiences on organs as built in England, and some of them have been

notable examples of the art of organ building. The instrument in the Church of St. Sepulchre, London, contained a 32' Diapason, a 10 $\frac{2}{3}$ ' Quint, a V. Rank Mixture, and reeds at 16', 8', and 4' in the Pedal Organ. The Great Organ of 14 registers had three mixtures comprising eight ranks.

GENERAL NOTES

A SERIES of "European Travelog" articles are being published in St. Peter's monthly, *Entre Nous*, by the Rev. Dr. A. B. Stuber, who takes his readers interestingly through different parts of Europe, the greater part of his articles are about Rome and the average tourists reception when visiting the Pope at the Vatican.

THE MUSICAL COMEDY Guild, whose purpose is to sponsor the works of unknown playwrights in addition to developing ideas for the designing and staging of productions, have opened headquarters at 203 West 58th St., New York.

FRANK MUNSEY, New York, has given \$100,000 towards the \$15,000,000 needed to complete St. John's Cathedral. This gift of Mr. Munsey's is for the nave of the church which is to be built next.

UNIVERSITY OF WISCONSIN has organized four extra musical organizations to increase the social and recreational as well as educational opportunities along music lines for the students of the University, the Clef Club, Sigma Alpha Iota, and Mu Phi Epsilon for women, and the Phi Mu Alpha, Sinfonia Frat. for men.

HISTORIC ORGAN built by Renatus Harris in 1683 has solicitors on the heels of the London Aristocracy canvassing for money to restore this masterpiece in the Church of St. Lawrence Jewry—next Guildhall. The organ case, designed by Wren and carved by Grinling Gibbons, is one of the finest in Europe.

WATERSON, BERLIN, and Snyder, music publishers, have brought suit against the American Society of Composers, Authors, and Publishers to restrain them from printing, selling, broadcasting, or otherwise using any songs and musical compositions belonging to the plaintiff. An order is also sought to compel the defenders to account for all of the licenses issued permitting the broadcasting of the songs of the publishers, and all damages sustained by reason of the alleged-illegal acts of the defendant.

E. D. BROWN, who has been successful in excluding all Sunday sports in Fayette county, Pennsylvania, is now going to enforce the "blue laws" a little further and stop the churches in that county from paying their organists and choristers, as it is

a direct violation of these "blue laws." It looks as though Pennsylvania is not going to be a very popular place with organists in a year or so.

THE CAPITOL THEATER staff of New York City, headed by Mr. S. L. Rothafel, became interested in broadcasting many months ago and the interest has grown steadily until at present the Capitol Theater



MR. S. L. ROTHAFEL
The "Rox'e" of radio fame

broadcasting staff has attained universal popularity throughout the East. Some months ago Mr. Rothafel took his broadcasting staff on a tour of the larger cities in the East and devoted the proceeds to charity. The form of charity in which Mr. Rothafel is chiefly interested is that of supplying radio receiving sets for every World War veteran who is confined to a hospital. Thousands of dollars will be required to completely equip all the government hospitals, but already an excellent beginning has been made and several hospitals have been completely supplied with individual receiving sets. It would be difficult to imagine a better gift to disabled veterans. Mr. Rothafel frequently makes his appeal for funds directly over the radio in the course of his program of entertainment. In this case the theater steps in and supplies a humanitarian service before the church gets time to turn its thought from happy hottentots to unhappy cripples in uncomfortable, unending beds.

Repertoire and Review

Prepared with Special Consideration to the Requirements of the Practical Organist in Concert, Church or Theater

AN ILLUSTRATED GUIDE FOR PURCHASERS

JOSEPH W. CLOKEY
FIRESIDE FANCIES

A DESCRIPTIVE suite in seven movements, which commands respect because of the other things its Composer has done with marked success in the realm of choral music. The selection of descriptive titles, if they become too intense (such as *The Cat*) is likely to tremendously increase the player's difficulty—or stretch his honesty with his audience to, well dangerously.

A CHEERFUL FIRE is cheerful enough, whether it be a fire or a brook or a rose



garden. Our illustration shows the type of cheerfulness; it is rather attractive music. A middle theme gives decided contrast and relief from the 6-8 rhythm.

WIND IN THE CHIMNEY begins and is largely constructed as shown in our illustration; registration plays a part of tremendous importance. A middle theme gives the notes



C-sharp, B-flat, and D as a chord which glides around in parallel motion with all the dissonance in the world to produce the wind effect.

GRANDFATHER'S WOODEN LEG invites, as do many descriptive pieces, a reviewer to show the world how clever he, the reviewer, thinks he is. Get thee behind me, temptation. Grandfather's Wooden Leg is built of the timber shown in our illustration, which goes pegging its way through two

staccato pages. Grotesque registration may get a laugh out of the audience—and



laughter counts for dollars in the pay checks of entertainers.

GRANDMOTHER KNITTING is a smooth,



agreeable melody of folk-song qualities, that moves along comfortably, slowly, gently.

THE CAT—well, judge for yourself. Our



next illustration (allowing one for each movement) shows the theme upon which *The Cat* lives, moves, and has its being.

OLD AUNT CHLOE is another folk-songy



melody that has an appeal of its own. Check off another illustration.

THE KETTLE BOILS, and not one person in ten thousand would guess the title; yet hardly one non-pro. in an audience will question it seriously if the player gives sympathy and imagination to its interpreta-

tion—which the Composer has a right to demand.

I would much rather not be a composer at all than to have to stand what we reviewers



have to say about descriptive works of this kind that aspire to explicit titles; it has always seemed to me that the severest test of a man's Christianity is the taking of such reviews without handing back a thing or two to the reviewer. Yet all an honest reviewer can do with descriptive works that are manifestly trying to sell organ music to the public (for the joint benefit of composer, publisher, and player—let us not forget this) is to show the themes and give the readers a few safeguards by telling them of anything unexpected, anything startling, anything unusual; if a reader likes the themes, likes the particular composer, he will buy the music. It is not the province of the reviewer to attempt anything more, except on occasions to lodge a protest against lazy composers, or cheap publishers, or bluffers. A review, after all, is only one cog in the great magazine machinery every cog in which does its work in the broader interests of the world it serves; our reviews must serve the organ world by helping in the task of getting more salable music for organists to use as salary-earners. We can safely trust to the laws of nature to destroy the worthless and glorify the idealistic; all nature asks of us is activity as opposed to stagnation and aloofness: the good, the ideal, will somehow rise above the worthless and the mediocre. The God that made the world and us gave us that as His first and greatest gift. We interfere with, not hasten, the beneficent operation of that principle if we set up our own judgment on too high a pedestal and try to use too much judgment: we are all more successful as doers than judges. All men judged that the world was flat while one man went out and did something that made his head round and all other heads flat. As organists, then, let us be doers rather than spend too much time as judges of the supreme court of our own making. (Excuse the long sermon; a reviewer must get some things out of his

system now and then.) (Summy 1923, \$2.00)

JAMES RAYMOND DUANE

EXTASE

FOR organ, harp, and violin; 8 pages of music, every page of which will be attractive to the audience. Our illustration shows the



opening measures and gives the complete parts for all three instruments. The Composer writes skillfully for each player and produces an ensemble that is charmingly effective, in which each instrument keeps to its own idiom and does itself justice. The themes and melodies are genuine; the work seems to be built upon inspiration rather than a manufacturing process, which means that it tells in actual results.

For the concert program it will be excellent, when the violin and harp are available. At Easter and Christmas the choir-masters who have these instruments added to their ensemble will find *EXTASE* well worth using. It is recommended without hesitation. (Heidelberg 1921, \$1.00 for all parts)

GUISEPPE FERRATA

MODERN SUITE

A PUBLISHER invests hundreds of dollars in engraving and publishing 26 pages of music, and a Composer has the ingratitude to call the result a "MODERN" SUITE. Remember Lemare's "MARCHE MODERNE"? Do we imagine any reviewer—usually poor, over-worked, under-nourished musicians who have failed at every other way of earning a living—could have foreseen the great worth of Jepson's *PANTOMIME* before he heard it played at concert tempo by a Farnam or some other? Nor do I imagine that I dare attempt to establish here and now the real worth of this new Ferrata *SUITE*. It is for the concert organist to do that later. There are four movements.

PRELUDE

The opening measures are shown in our first illustration, and the theme or motive is used liberally. It doesn't mean anything to



anybody until it is heard in the work, as its Composer placed it, and at proper tempo. A theme that does mean something beautiful is our second, taken from the fourth page;



it does not turn out to be a melody, by all that is holy, no; for a melody is antiquated, only old foggies write melodies. But between these two themes there is some interesting work done, and if we were to hear the full value of the contrasts, the piece might turn out to be more beautiful than modern.

ROMANCE

Our illustration shows the opening measures and gives a good idea of the



structure of the whole movement. It is thematically good and interesting, though of structural interest rather than musical, so far as the public is concerned.

SCHERZO

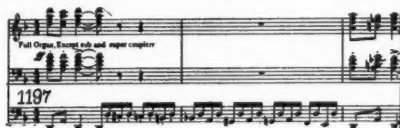
Eight pages that begin as our illustration shows, which in this case is not sufficient to tell of the many ramblings of the music as



it hurries here and there and everywhere, busying itself with sprightliness and life. It would probably be difficult to find one measure of beautiful music anywhere, for everything depends upon the effect of what has gone before and what follows, so that excerpts are not very trustworthy. It looks quite good and interesting enough to reward the player who works it up to the requisite degree.

FINALE

The opening and closing materials of FINALE are given to dialogue between manual chords and pedal runs, with ar-



peggios and other lively things in the middle. Again the actual effectiveness depends not upon any particular measure or measures, nor upon themes and their handling, but merely upon the value of contrast that arises from a mass presentation of the whole movement.

MODERN SUITE is only for concert organists and those who have a fine technic and ample time to spend in hunting for good things. In keeping with the modern trend of organ playing and writing, it depends more and more upon fine tone colorings, excellent registration, and contrasts. Themes and melodies are used only as a vehicle for the thing the player must do. (Fischer 1923, \$1.25 net)

RALPH KINDER

ARIETTA

EVERYTHING about the piece is fine excepting its title, which ought to be Scherzo or Caprice or Plinkety-Plink or something.



It is not a stuffy old Aria, nor is it a common Arietta; it's a pretty little concert number packed full of vivacity. The theme is shown in our first illustration; the Composer does not answer it but repeats the motive



and builds accordingly. After the first disappointment it matters little for he makes a success of it and the piece wins approval. The middle section is shown in our second excerpt. Here again musical qualities predominate. As a jazzist Mr. Kinder should

go further with his rhythmic juggling and see what happens; the organ is ready for it, and there are enough modern players to make the most of any opportunity to meet 1924 on 1924's own footing—which is that of extreme vivacity and interest, interest that does not need to be pried out with a crowbar. *ARIETTA* is a model of correct organ writing; not a note too many, score looks as thin as H_2O , and this cleverness on the part of the Composer helps the player who knows how to correctly play the organ, with the result that muddle in the left hand is, between the Composer and the player entirely eliminated, and the piece shines through with a sparkle of clarity. Given beautiful colorings in the registration chosen—selected by stop-tongue and not by set pistons—good snap in rhythm—notes and chords played staccato enough to avoid all blurring so common to the organ, and success is assured. The piece is easy enough to play.

In church it ought to be relegated to the postlude position and be held off for a few minutes improvisation first. On the concert program it finds its ideal use.

Yet in the theater it is equally ideal; for lively, snappy, happy scenes. It's as good as jazz in effect and very much better in content. It is to be hoped that professional organists will encourage organ literature that begins to show some signs of life and freedom from super-intellectual mustiness. *ARIETTA* competes with jazz for vivacity and interest, and beats it for musicianship; there's not a jazz writer alive today who could display a technic at composition which the Composer of *ARIETTA* has displayed. (Fischer 1923, \$1.00)

HAROLD K. MARKS

CANTILENA

MELODY, harmony, and rhythm are used, not abused, to produce this little bit of simple, direct, unpretentious music. Our illustrations shows the theme and its treat-



ment. It is natural music apart from science, though its Composer has done well with the episodes introduced around the main and secondary themes. It is easy to play and easy to listen to.

In the service it will have a good effect for quiet prelude or reposeful postlude; it is the kind of music that can be understood without any mental strain on the part of the congregation. (Congregations are not noted for the use of over-much brain power at best.)

In the theater it will serve for neutral scenes where the audience must not be allowed to sleep and where the screen is lively and respectable rather than jazzy. Even at that, it can be snapped up quite a little with lefthand inventions. (Heidelberg 1923, 50c)

GORDON BALCH NEVIN

RURAL SKETCHES

FIFTEEN pages of music divided into five descriptive movements.

AT DAWN is a study in crescendo, says the Composer, and he tells the truth. Fur-



ther, it is rather a good study in crescendo, effective, and fine for a morning prelude. Our theme shows the beginning; the piece is easy to play.

SONG OF THE HUNTERS opens with a trumpet theme and then goes along with



trumpet-like materials; is descriptive of its title and just as effectively so as its predecessor.

O'ER STILL MEADOWS is a quiet little bit



of music, whose theme we give in our third excerpt. It makes pleasing music.

THE CARNIVAL SHOW opens as shown in our fourth illustration; these materials are used for half the piece and then a second theme in minor with a bit of catchiness about it is introduced for effective variety—

and the Composer doesn't have to tell any



bright little boy just what he's been thinking about.

TWILIGHT MEMORIES is a soothing after-



the-show-is-over affair with quite attractive reflective music in it.

THE COMPOSER has been quite successful in his descriptive efforts and has not chosen titles out of all possible range of the imagination—for which we give him thanks. Audiences like to be fooled a little, and a bit of light music under comprehensible titles fools them just enough to interest them; hence it is profitable for players to use such bits of music, one on every program. The SKETCHES are all easy to play. (Summy 1923, \$1.50)

LOUIS BAKER PHILLIPS

LULLABY AND PRAYER

HERE is an original bit of music that barely escapes international fame. Escapes because the Composer wouldn't or couldn't give it a little further development before pass-



ing it along to the publisher. The illustration shows the theme, which appears after a brief introduction; play the lefthand and pedal parts for one measure before adding the righthand melody, and take a little liberty about changing the lefthand chord, defer it till the last measure. And then use plenty of temperament in playing the answering minor passages; switch the middle 5-4 movement back into 6-4 from which it apparently sprang and continue the temperament. Then give the wonderful melody and its accompaniment all you've got—and the audi-

ence will crown you king. This is the sort of music that makes recitals possible. Yet it is easy to play, unpretentious, and democratic. But there's a richness about the theme and its setting that shines through with a glory of its own.

For church? Yes, almost at any time. And on the concert program too.

In the theater it calls for serious scenes of true meaning; tinsel and pretty faces won't be enough. It is moody and varied enough to follow any picture through considerable feet of film. (Ditson 1924, 40c net)

EVERETT E. TRUETTE NUPTIAL SUITE

FIVE movements of music by the famous and popular Boston organist, covering 42 pages and divided into 5 movements.

YOUTH AND THE MAIDEN

THE themes are two: the MAIDEN theme opens the piece; it is an unaccompanied



melody that is both melody and theme, and after its first statement it is harmonized. This process is repeated and then comes the very charming YOUTH theme shown in our first excerpt; it is fine by contrast and the Composer uses it to build up a highly creditable and musical movement. Arpeggios are used for several measures, unaccompanied melody, close chromatic harmony, then melody with accompaniment, then rhythm—everything is used for contrast and musical beauty. The movement is fine and at once stamps the SUITE as worth while.

ROMANCE

THE second movement also, if given a little heart interest, will make its impression for genuine musical beauty; the Composer

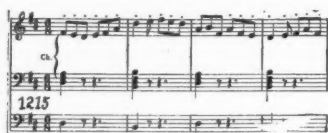


seems to be working with inspirations rather than with notes—he has something to say before he begins, and as he goes along we find he is using poetry in beautiful moods,

leading us along a charming lover's lane where kindness and goodness prevail. Given a player with a heart, the piece cannot fail to win its audiences every time. It is musicianly, even scholarly; the Composer is conservative with his materials.

THE BETROTHAL

THIS is the longest movement of the SUITE, and we show the theme in our third excerpt.



Taken at good speed and with clarity so that the notes have more character than a muddled legato rumbling, it ought to make a good impression; there is a pleasing lilt to it that can be made much of. It certainly gives fine contrast.

NUPTIAL BENEDICTION

AFTER THE BETROTHAL comes a one-page setting of a familiar hymn which is very nicely done; it is a wedding hymn of course, and if played with the melody (left hand, under righthand sustained harmonies) on the chimes it will be doubly effective. Then



comes nine pages of NUPITAL BENEDICTION, atmospheric and moody, rather than melodic or thematic; it fills its place nicely, and would be ideal for pianissimo playing during the wedding ceremony proper. Our illustration shows the opening measures and tells what seven pages are made of; the contrast materials in the middle are built of a tuneful melody in 3-4 rhythm.

WEDDING MARCH

THE Finale is perhaps the least interesting of the movements; it opens with rather pretensions materials but soon shows them to



be merely introductory while the main theme, as shown in our last illustration, makes its appearance.

Altogether the SUITE is well worth having;

for wedding occasions it is highly appropriate; several of its movements are suitable for ordinary use anywhere. Genuine musical qualities predominate in the first movements and carry through to the Finale, which does not seem to be quite up to the standard set by the other movement. It is all easy to play and if the player adds a little interest of his own he will make a genuine impression with the Suite. (Schmidt 1924, \$1.50 net)

HARRY L. VIBBARD INDIAN SERENADE

A DESCRIPTIVE piece built upon an ordinary plaintive melody for the first section and an unusually effective contrast theme shown in our illustration. Neither theme is very important in itself, but the contrast value makes the piece unusual, and as a



faithful representation of its title it is successful. It is easy to play. Certainly the second theme is inspirational in character, and it is treated in musicianly fashion.

In the service it has little use unless under another name. On the recital program it will draw attention because of its title, and undoubtedly sustain interest if given half a chance.

Theater organists will find it most valuable for its descriptive qualities—and the Indian in the title can be interpreted very broadly. (Fischer 1923, 50c)

Other Reviews

ROLAND DIGGLE: PEAN OF PRAISE, an organ work of 6 pages in march rhythm, dedicated to the Composer's one and only daughter, Dorothy May Diggle, pictured atop the mountain in these pages recently.



It opens with an attractive movement that is not exactly melody, nor yet again harmony, but a little of both together with a good amount of straight rhythm that carries

the movement along with considerable virility. The middle movement contrasts nicely in quieter and happier mood, and then comes the stalwart, praiseful first theme again. The last page gives a good pedal passage in quavers as ornamentation. (Ditson 1924, 40c net)

ANTON DVORAK: "GOIN' HOME," an abbreviated arrangement of the beautiful LARGO from the NEW WORLD SYMPHONY, omitting the middle section, and adding words in parenthesis "as an aid to interpretation," says the copy. The arrangement is for organ, and is very easy to play. (Ditson 1924, 40c net)

FREDERICK C. FERINGER: POEM, a violin and piano number in minor mood that seems to have a tinge of Indian picturesqueness about it, with many touches of real charm and originality. It is a serious but by no means dull bit of music for real music lovers. It is recommended wherever a good violin solo of serious and original worth is desired. (Published 1923 by the Composer)

CEDRIC W. LEMONT: AT THE WINDOW, a transcription by Mr. W. J. Smith; a rather interesting and genuine melody over the usual pedal and syncopated accompaniment—in spite of which the piece is interesting and musical. There is some thumbing in the middle and at the end, but it is not difficult, nor really essential. Those who do not object to transcriptions will find this quite delightful music, very easy to play. (Ditson 1923, 60c)

TENDRESSE, transcribed by Mr. Smith; another melody over a pedal vs. lefthand-chord accompaniment, quite attractive as a melody, and simple enough to be genuine. Thumbing is also called for, and effective enough, though not difficult. The piece makes a favorable impression and is pretty and musical. (Ditson 1923, 60c)

VLADIMIR REBIKOFF: DANSE DES ODALISQUES. I don't know what the title means but I know what the music says, and



its message is original enough to command attention, and musical enough to hold it. Not difficult to play, but one of those odd little things that can be turned, with a little

ray of interpretive genius, into a concert hit. It is transcribed by Mr. Clough-Leigher. Four pages of music that cries aloud for oddity in registration, temperament in interpretation. (Ditson 1924, 40c net)

FOX TRANSCRIPTIONS

VOLS. 2 AND 3

VOL 2 contains 54 pages and presents ten pieces that are very likely not to be found in the average organist's collections elsewhere.

Miles' SPARKLETS is a pretty melody that ought to appeal;

Deppen's ELEANOR is a very lovely melody—we hope the girl herself is equally lovely;

Reynard's SCENTED VIOLETS is another good melody; and likewise with all the other pieces. There are no space-fillers in the collection, and Mr. Floyd J. St. Clair has made a very good job of all the transcribing, giving the left hand occasional snatches of melody for almost every page. ENCHANTED FOREST by Spitalny is attractive, though simple. The book is recommended to all organists in search for good music of popular appeal, and easy to play.

VOL. 3 contains 60 pages, and again ten pieces, most of them gems of popular entertainment value. Zamecnik has contributed six numbers, several of them delightful; Mr. St. Clair has done the transcribing, again taking good care to have more than one melody going at a time whenever easily possible. VOL. 2 might be more suitable for church, and VOL. 3 for theater; perhaps it would be better to say that VOL. 2 is more smooth and melodic, while VOL. 3 is more sprightly and fascinating; the former uses melody as its foundation, the latter seems to use rhythm. Both collections are highly recommended to practical musicians who want to entertain first and educate second. (Fox 1923, \$1.50 each volume)

RUSSIAN MINIATURES

A COLLECTION of 7 pieces occupying 29 pages, transcribed by Mr. Harold Vincent Milligan:

Amani—Elegy

Barmotine—Pastorale

Dargomijsky—Russian Song

Gretchaninoff—Cradle Song

Glazounow—Andante Espressivo

Moussorgsky—March of Victory

Scriabine—Prelude

Some of these have been separately reviewed

in these pages. *ELEGY* is a rather attractive bit of moody, picturesque music with plenty of temperament, and has possibilities; similarly the *PASTORALE*, though it is more sketchy and colorful. The best of the seven is the *CRADLE SONG*, which is genuinely lovely in its severe simplicity of melody.

The collection is an opportunity to add Russian color to one's library, an opportunity no professional theater organist dare afford to miss—unless he is already in or rapidly approaching a rut. (Schmidt 1924, 75c net)

SUMNER SALTER TRANSCRIPTIONS
AMONG the various transcriptions done with master hand by Mr. Salter several issued by Schirmer some years ago are worthy of special note. There are two Choral preludes by Bach which serious church organists may find useful who do not have the entire Bach edition with its many choral preludes; to the trained musician the choral preludes of Bach comprise some of music's loveliest gems. The present two numbers are *ADORN THYSELF O FOND SOUL*, and *COME SAVIOR OF THE HEATHEN*. Godard's *ADAGIO PATHETIQUE* and *JOCELYN BERCEUSE* are on more practical scale, and will have a much wider appreciation; both are well transcribed and the *ADAGIO* is for very serious occasions while the *BERCEUSE* is for times when pure music is required for popular consumption. Suitable for both requirements is the Saint-Saens *SWAN*, which Mr. Salter very effectively arranges, melody in the pedals and both hands doing duty for the accompaniment; this manifestly requires a very modern organ with good 8' pedal tone. It is a charming number that never grows old. (Schirmer)

JOHN CONNELL

"LILTS FROM WESTERN ISLES"

FOUR charming Gaelic airs arranged by Mr. John Connell, Municipal organist of Johannesburg, South Africa:

"Long the Way"

"Oh Happy Be and Scatheless"

"No More Shall I Climb"

"Huill Horo"

The texts are, of course, also Gaelic. There is a wealth of atmosphere in every one of these numbers, and a concert singer, if an artist, will be able to do wonders with them. Their peculiar yet forceful idiom lingers in the memory as a fragrant flower—a new flower whose fragrance is not mocked by that of any other. One of the numbers is

but a page in length; the others are three, four, and five pages. All are simple and charmingly musical in the peculiar Gaelic way. (Stainer & Bell, London, 1923, 3/- for the set, not published separately)

PEARL G. CURRAN: "*DAWN*," a secular chorus for mixed voices, with piano accompaniment that really counts. It is modern—well, at least it uses the augmented fifth. It may be unjust to stigmatize it as modern for no greater offense; what we should say is that it is harmonically and melodically free—and that it makes the most of its freedom. It makes beautiful music and gives a well-trained choir something to think about—and all others something to worry about. It is recommended for your choir concert if your singers are capable and good workers. Not that it is difficult; rather that our choristers must be careful. (Schirmer 1923, 12c)

JOHN H. DENSMORE: "*I KNOW WHERE A GARDEN GROWS*," a delightful song for high and medium voices that uses the accompaniment beautifully to enhance the voice part. For the annual choir concert it will bring glory to the singer and make the audience happy. "*Nocturne*," also for high and medium voices, is almost equally good; it has more variety of thematic content and adds a violin obligato; its excursions to other tonalities will call for careful handling in order to be fully effective. (Ditson 1920, 60c each)

SIDNEY HOMER: "*REQUIEM*," for four-part chorus of women's voices, with piano accompaniment. But it is not a church "*Requiem*"; it is intended for the concert program, and will be attractive even if not startling; it is comparatively easy to do. Arrangements are also published for mixed chorus and men's chorus. (Schirmer 1924, 6c each arrangement)

ORGAN DESCRIBED

JOHN MATTHEWS

A BOOKLET of 72 pages dealing with the organ in an explanatory way so that those who know nothing about the instrument can acquire a reference knowledge of its chief characteristics and know the difference between a Sesquialtera and a Soundboard. It does not profess to enlighten an organist; its aim is to instruct the general public and the page size is small enough to make the booklet fit the coat pocket. (Musical Opinion, London, 2/6)

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Broadcasting the Organ and the Organist

Radio Schedule

*Eastern Standard Time p. m. is indicated. Subscribers in Central Time zone subtract one hour, those in Mountain Time subtract two hours, and those in Pacific subtract three. All items subject to change, an * marks those unusually changeable.*

Readers are reminded of the changes Day-light Saving time imposes. Every effort is made to keep this Schedule accurate but in some cases the Stations fail to supply the necessary information.

DAILY EXCEPT SUNDAY

10:00-10:30 a. m., Miss Mary E. Vogt at the Wanamaker organ, Wanamaker Auditorium, Philadelphia.—WOO 509.

11:02-11:20 a. m., Kimball organ, Stanley Theater, Philadelphia.—WDAR 395.

11:30-12:00 a. m., George Albert Bouchard on the Wurlitzer in Statler Hotel, Buffalo, N. Y.—WGR 319.

1:00, the Chimes, Palmer School of Chiropractic, Davenport, Iowa.—WOC 484.

3:00-7:30, Eastman Theater, Rochester N. Y.; orchestra at 3:00-3:30, organ picture work at 4:15-4:45, organ solo by Robert Berentsen or John Hammond on the Austin at 5:00-5:15 and picture work at 6:00, orchestra at 7:00-7:30.—WHAM 283.

3:45-4:00, Miss Mary Vogt at the Wanamaker organ, Wanamaker Auditorium, Philadelphia.—WOO 509.

*5:30-6:00, George Albert Bouchard at the Wurlitzer in Hotel Statler, Buffalo, N. Y.—WGR 319.

6:45, the Chimes, Palmer School of Chiropractic, Davenport, Iowa.—WOC 484.

WEEKLY

Mondays:

5:15-6:15, Howard R. Webb at the 2-30 Kimball in the Ritz Theater, Pittsburgh, Pa.—KDKA 326.

7:30-8:15, P. V. Hogan in charge of Estey Organ Studio, New York.—WJZ 455.

*8:00, varied programs in the Wanamaker Auditorium, Philadelphia, at this hour or later, featuring Miss Mary E. Vogt and others on the Wanamaker organ.—WOO 509.

11:00-12:00, Theodore J. Irwin at the 2-70-550 Wurlitzer, San Francisco.—KPO 423.

Tuesdays:

*11:15-11:55 a. m., Howard R. Webb at the 2-30 Kimball in the Ritz Theater, Pittsburgh, Pa.—KDKA 326.

12:00, Karl Bonawitz in the Germantown Theater, Philadelphia.—WIP 509.

2:00-3:00, Wanamaker Auditorium, New York, concerts with organ participating.—WJZ 455.

5:30-6:30, Theodore J. Irwin at the 2-70-550 Wurlitzer, San Francisco.—KPO 423.

Wednesdays:

*8:00 varied programs in the Wanamaker Auditorium, Philadelphia, at this hour or later, featuring Miss Mary E. Vogt and others on the Wanamaker organ.—WOO 509.

9:00-10:30, Erwin Swindell at the 2-m Aeolian in the B. J. Palmer residence, with other music, Davenport, Iowa.—WOC 484.

12:00-12:30, W. Remington Welch at the Wurlitzer in McVickers Theater, Chicago.—KYW 536.

Thursdays:

*11:15-11:55 a. m., Howard R. Webb at the 2-30 Kimball in the Ritz Theater, Pittsburgh, Pa.—KDKA 326.

2:00-3:00, Wanamaker Auditorium, New York, concerts with organ participating.—WJZ 455.

9:30, Karl Bonawitz in the Germantown Theater, Philadelphia.—WIP 509.

11:00-12:00, Theodore J. Irwin at the 2-70-550 Wurlitzer, San Francisco.—WPO 423.

Fridays:

2:00-3:00, Leo Riggs on the Austin in Hotel Astor, New York.—WJZ 455.

5:30-6:00, Paul Fleeger at the Wurlitzer in Cameo Theater, Pittsburgh, Pa.—KDKA 326.

5:30-6:30, Theodore J. Irwin at the 2-70-550 Wurlitzer, San Francisco.—KPO 423.

*8:00, varied programs in the Wanamaker Auditorium, Philadelphia, at this hour or later, featuring Miss Mary E. Vogt and others on the Wanamaker organ.—WOO 509.

10:00-10:30, Arthur Blakeley on the Austin in the First M. E., Los Angeles, Calif.—KHJ 395.

Saturdays:

12:00, Karl Bonawitz in the Germantown Theater, Philadelphia.—WIP 509.

Sundays:

10:00 a. m., St. Thomas' and West End Presbyterian services on alternate Sundays, New York.—WJZ 455.

11:00 a. m., Central Church service, Chicago, Daniel Protheroe at the organ.—KYW 536.

1:30-2:00, Arthur Blakeley on the Austin in First M. E., Los Angeles, Calif.—KHJ 395.

2:15-3:15, Clarence K. Bawden at the Wanamaker organ in Wanamaker Auditorium, Philadelphia.—WOO 509.

3:00, Laurence H. Montague at the Wurlitzer in Hotel Statler ball room, Buffalo, N. Y.—WGR 319.

*3:00-3:45, Dr. Charles Heinroth at the 4-115-6750 Skinner in Carnegie Music Hall, Pittsburgh, Pa.—KDKA 326.

3:30, Montreal organists at the 2-16 Casavant, in the studio of CKAC, Montreal, Canada.—CKAC 430.

*7:00 or later, various organists at the 2-34-1362 Aeolian in Steinert Hall, Boston, Mass.—WBZ 337.

*8:00-8:30, Erwin Swindell at the 2-m Aeolian in the B. J. Palmer residence, and other music, Davenport, Iowa.—WOC 484.

8:00, Chicago Sunday Evening Club service, Edgar Nelson music director.—KYW 536.

8:00-9:00, Fay Leone Faurote presenting various recitalists in the Skinner Organ Studio, New York.—WEAF 492.

10:00-10:30, Arthur Blakeley on the Austin in the First M. E., Los Angeles, Calif.—KHJ 395.

Loud-Speaker Secrets

What the Ether Waves Say About Organists
Reported from New York City

By HETER O'DYNE

MR. KARL BONAWITZ, WIP, 24-4-29, 12:10 e.s.t., on the Wurlitzer in Germantown Theater, Philadelphia. Somebody has told you how to get your organ across the microphone—or else you are a genius. Your work is worth studying by others through the ear phones. Your Harp goes well, but was too loud for the Vox Humana used in the right hand against it, though when you changed your melody to the left you corrected the lack of balance for certain measures. The Flute carries beautifully; used against the Harp it makes a delightful com-

bination. Kinura quality also carried well, and was heard nicely above its accompaniment. Your technic seems crisp and precise, rhythm is fine, registration never or at least very seldom muddy, and even your ff organ work is good, no muddiness in the left hand to spoil it. Perhaps you use percussion too much—you do theoretically, perhaps not practically; it does make delightful entertainment and you contrast it so well with the solo registers used against its accompaniment. Horn, or whatever brass voice you used, was mellow and rich. Your Simonetti MADRIGALE was artistically played, with crescendos and swells done seductively, never becoming spasmodic. Again the Harp was too loud, save when you closed the shutters on it. Your playing is always alive and entertaining, registration sharply contrasted and not mixed, special colorings are well defined. Tremulant was used a great deal but none too much; after all it does add something definite. Your final arpeggios on the Harp came through clear and sparkling. Your ON WINGS OF SONG by Mendelssohn gave a fine reed tone—was it an Oboe? Pianissimo ending came through perfectly—thanks to the kindness of static, which absented itself just for that purpose. Your final military march, THE CALL (couldn't get the composer's name) gave some fine full organ work, not muddy; but I believe there were some unusual rhythmic figures that were lost for some reason or other. Even the pedal came through when the reed was added to it. Announcers ought to give the artist's name before and after every number—had to wait three numbers before he told definitely that it was Karl Bonawitz. We often listen to you because your work is almost always crisp and clear, and you know most of the secrets of the microphone.

MISS MARY E. VOGT, WOO, at no particular time, on the Wanamaker organ in Philadelphia, as the announcer melodically says it. The microphones must be wrongly placed; have the man in charge do some experimenting, and take the results by way of long distance phone from the New York Wanamaker headquarters—that ought to be easy, and expense does not bother the Wanamaker store. The trouble is that no solo registers ever predominate, and most often the middle left-hand work carries through the air and leaves the right hand melody behind it somewhere side-

tracked. Individuality of voice never comes from the gigantic instrument—I think it is because the organ is so vast, and enough practical experimenting with microphone



MR. GEORGE ALBERT BOUCHARD

In one of the pioneer broadcasting positions—organist of the Hotel Statler recitals in Buffalo over WGR. Hotel Statler first broadcasted organ recitals June 1st, 1923, and within one year 1000 separate compositions were played, with a net return of over 2000 letters of appreciation from radio listeners as far distant as Cuba, Hawaii, and Tokyo. Mr. Bouchard is a Mus. Bac. but it never interferes with his ability to reach his audience; his programs must be entertaining first and educational second. A study of some hundred programs shows an unusual courtesy to his audiences, in that beautiful music is always selected, and that beauty and honest content are the two equally important criteria; the same severe test is applied to popular jazz as to the classics, and one type fails to meet the requirements just as often as the other. The result is a uniformity of beautiful music in orderly programs, attractively printed for Hotel Statler guests and broadcasted for lovers of music anywhere.

locations has not been done. Get after somebody and make him do his share, you're doing yours mighty well.

MR. EDWIN ARTHUR KRAFT, WJA X, 24-5-30, on the Skinner organ in Cleve-

land Auditorium. If the announcer would take it more slowly and distinctly more intensive listeners would be delighted to be hearing Mr. Edwin Arthur Kraft and the famed Auditorium organ; I was almost ready to tune out when it came through clear—and then the whole O'Dyne family stayed with the loudspeaker. First we heard Handel's "celebrated LARGO" and the melody came through fine and strong against a properly softened accompaniment; had the left hand and pedal played as aggressively as they usually do, the microphone would not have done justice to the piece and we should have had only a muddle to listen to. Organ tone was excellently clear and decisive; you did not let it lose character in an indiscriminate mass of any old tone grabable from the stop jams. Your Hollins SPRING SONG enjoyed the Pennsylvania scenery too well and never did reach New York in sufficient volume to be enjoyable; perhaps you could have used more brilliant registration—say more 4' flutes, a snappy reed at 8', and crescendos open more of the time. Just before the return of the main melody, at the close of the middle or development section, either you or static did something good, for we heard some nicely cleared measures that tasted like the registration I have suggested. Then too your recapitulation section came through better; did you strengthen and brighten the registration for it? After all, New York and a few other States would like to hear you; don't let Ohio monopolize, which it will if you play too softly. Rimsky-Korsakoff's SONG OF INDIA decided to give up the battle and let static and distance have it. Does loud playing carry to greater distances and overcome static? Why not try it that way next time and notify me in care of T.A.O. so that I can listen in and tell you what happens? It was a thrill, though, to be listening to Mr. Edwin Arthur Kraft on the Cleveland Auditorium Skinner, even if only for a few minutes.

PHILADELPHIA FRATERNITY
OF
THEATER ORGANISTS

By E. L. LUBEROFF

MEETING AND LUNCHEON, HOTEL LORRAINE

JULY 5TH, 1924

Luncheon: 12 M. to 1 A. M.

Mr. Maitland introduced Mr. Ray C. Brown, Mgr. of the Collingswood Theater, Collingswood, N. J., who represented the Lessy Co. Mr. Brown spoke along the lines of co-operation and his interest in the P.F.O.T.O.

Mr. Murphy also spoke in the same direction, bringing out a point of co-operation between Mr. Brown and Mr. Bowen (one of our members) as follows: Mr. Bowen, being ill, could not attend this meeting, and Mr. Brown, his Manager, felt he would rather not attend the meeting on account of Mr. Bowen's illness. "This is what I call co-operation," said Mr. Murphy.

Mr. Wittrock also spoke along the lines of co-operation, and above all mentioned that we should weed out the undesirables, so that the P.F.O.T.O. could keep up its reputation and hold the respect of the exhibitors.

Mr. Maitland also impressed this point upon the members present and urged that Mr. Wittrock's suggestion be carefully considered.

Mr. Otto Schmidt followed up Mr. Wittrock's point by suggesting that we have an interesting subject to discuss at each meeting.

Mr. Chas. Paxton spoke in line with the above.

Mr. Maitland again addressed the meeting, to the effect that the P.F.O.T.O. must stick together, and stated he believed if this is done, the undesirables would notice how well the members get along together and, feeling out of place, would drop out.

Mr. Schmidt then suggested that we do nothing at the meetings (outside of regular business routine) but talk about the different phases of organists' work.

Meeting called to order at 2 A. M. Minutes and Treasury Report read.

Motion by Mr. McPoyle that Mr. Schmidt's suggestion as above be voted on, same was seconded by Mr. Schmidt, and passed by vote of members present.

Moved by Mr. Schmidt and passed by vote that Mr. Maitland represent the P.F.O.T.O. as a delegate to the Convention of the N.A.O. at Atlantic City.

Motion by Mr. Schmidt and passed by vote that our next meeting be held September 6—this making a recess for the month of August on account of vacations.

Motion by Mr. Schmidt that Mr. Hallet's wife's floral piece be paid for by donations,

instead of drawing on treasury, and all the members present, including Mr. Brown (our guest), donated the amount after the motion was seconded and passed.

Meeting adjourned at 2.45 A. M.

OUR OFFICIAL REPRESENTATIVES
VACATION DAYS AND OTHER THINGS MORE
OR LESS INESCAPABLE

OUR second in command has gone with his invaluable Better Half for a vacation in Alaska, stopping in Seattle for a week on the way. He will be joined by our invaluable coworker, Mr. Walter E. Hartley, and the pair—as alike as two peas in a pod—will discuss magazines, organists, organs, and other things for a full week before stopping. In the mean time, "the Boss" continues to enjoy (or otherwise) the reducing swelter of New York City, with the exception of one week spent he won't tell anybody where.

Mr. Roy L. Medcalfe, the Los Angeles dynamo, takes a vacation in the Yosemite. "No organs here to worry one. A most glorious place for rest"—this from a man who, being a theater organist, has nothing to do all day but rest, fifty weeks a year, all save the two he works away in vacationing.

Mr. William Riley Smith had the ill manners to take sick. When they finally allowed him to get out of bed, he got even with the world by playing a recital at it in San Francisco and then went to Lodi. He finds three new Skinners in Stockton, an Austin in Sacramento, and one of Mr. Whalley's organs and two Robert-Mortons in Lodi. Bach's G-minor, Vierné's No. 3 Finale, and several other atrocities helped him to get even in San Francisco.

FINALITIES

THINGS IN GENERAL THAT ALL RUN TOGETHER WITHOUT DIFFICULTY

FIRST comes a Readers Want—we've not had space for the column for some months. "Experienced lady organist desires position in Protestant church using non-liturgical service; northeastern Penna. or Metropolitan district preferred. Mention this issue in replying."

DEEMS TAYLOR'S DEDICATION from his Through the Looking Glass is to be published for the organ in a transcription by Mr. Charles M. Courboin. Fifteen of our prominent concert orchestras have added this work to their repertoire and it is crossing the ocean for European programs. The work is said to be colorful and highly inspirational; certainly it will be an attraction for organists. J. Fischer & Bro. are the publishers, and promise copies for early in the fall season.

MR. ALBERT RIEMENSCHNEIDER of Baldwin-Wallace Conservatory and MR. HOMER P. WHITFORD of Dartmouth College, are visitors to Paris through the summer for study, the former by special arrangement with Widor, the latter with Widor and Vierne.

MR. FIRMIN SWINNEN is visiting

er is making along a pattern of his own making. Mr. Swinnen promises a story of his travels through Belgium's organ world for the benefit of T.A.O. readers.

WASHINGTON HEIGHTS MUSICAL CLUB of New York has issued its Year Book of a hundred pages giving full reports of all the Club's activities in concert and



MR. C. ALBERT SCHOLIN

Who with his choir of the First Methodist, Waterloo, Iowa, raised \$1,085. in one season by concerts, for the church music fund—\$600. for improving the choirloft, and \$485. for a piano for the rehearsal room and studio. He closed his season with a performance of "Elijah," given with chorus of 70 voices from his own choir and that of the First Evangelical, with organ and piano accompaniment.

friends and relatives in Belgium and renewing acquaintance with the organ world of his native land. He writes of the work of his friend, M. Jos. Stevens, organ builder, with special mention of a Stenthorn register which this celebrated Belgian build-



MR. FRANK VAN DUSEN

Of the American Conservatory, whose summer session for Theater Organists was rewarded with such success that every available minute of practise before the screen in the School's model theater was taken throughout the course. Mr. Van Dusen was undoubtedly the first to organize and completely equip a school for the adequate instruction of theater organists as professional musicians.

other fields. The Club was founded by Miss J. R. Catheart in October, 1920, and has prospered generously under her direction as President. An annual concert of organ music is given by the Club and its members in Aeolian Hall.

Advertising Talks

A Discussion of the Psychology that Dominates the Advertising Page for the Benefit of Those Who Want their Tomorrows to be Better Than Their Today's

"ORGANISTS—The East—Paris, New York &! blasé, foggy, deadly conservative and hot! Come to L. A. where it is cool-all-Summer and coach with a modern. Would'st know 7 ways to accent, laws for acoustical treatments, articulation, relativity, etc.? Do'st truly desire scientific ideas in playing musically? C. ALBERT TUFTS, Los Angeles, California, Studio: 1135 West 27th Street. N.B. Convention: Why always have Eastern Conventions and Recitalists? Why?"

As a sample of advertising this is the most courageous, or you may call it the boldest if you like. It appeared in the program of the National Convention in Atlantic City. It will pay us to examine it. It has many of the essentials of good advertising, though this does not mean that your reviewer would recommend it entirely to his own clients.

The lay-out was not attractive; perhaps the copy did not present many possibilities. The page lay-out was good—in the form of an H turned on its side, four ads in all.

Its boldness is startling. To be startling may be good, or it may be bad, in advertising copy. It depends upon the copy and upon the reader. Each reader must answer for his own reaction to this.

It has originality. No other advertiser would have ventured with this copy. It has conviction, or should I say emphasis? We have no doubt that the advertiser thoroughly believes in the value of the thing he is selling. Its verbiage commands attention. The copy is at least read through, once the eye catches the word "blasé".

What does it offer? "7 ways to accent"—well, here is something that commands interest, at least; and advertising must interest. Perhaps it gives information. Perhaps it says that there are seven ways to accent, when we may have known only one, or two, or three. News is always good

advertising, and doubly good if it is interesting news. Seven ways to accent on the organ ought to be interesting to those who want to play the organ.

It is cooperative. The final suggestion about Eastern Conventions and Eastern Recitalists is cooperative. It hints that Western players ought to be heard. This is good, broad-minded. But, of course, it too is dangerous.

But what is the sum total of impression? I fear the average reader will say, "Well, who is Noah that he thinks he is the only one who knows how to build an Ark? Does he think I do not know how to drive seven nails? Does he think I do not already know all about articulation and relativity?" And the copy is responsible. Our copy must be aimed not at Bildad if we want to hit Moses. We know Abraham likes spectacular, slap-on-the-back things; we must, then, be careful not to ask Isaac to eat out of the same dish with Abraham. I wonder if a slight change of words could have avoided the inference that the East, Paris, and New York, do not know anything about seven ways to accent. This is merely a violation of the courtesy the other fellow, no matter how stupid he really may be, demands of us, no matter how brilliant we may be. And advertising, primarily, must make friends first before it makes sales.

One final point: If, as is stated, the music profession is filled with little-minded jealousies, would not this particular advertiser have gained in that intangible and invaluable esteem—the highest value any advertising can produce—had he worded his copy to give the other fellow, and not himself, the credit, basing his invitation on a professional good-will and brotherly interest in seeing the best of the profession come to his home city, not to learn, but to teach? The fact may easily be that they should actually learn, and not teach; but in that event, sufficient of them would discover that situation and be the first ones to turn to the advertiser with their good-will and their patronage, and he would have gained the happy result of being able to sell his goods to a much better-intentioned buyer. At least let us take our hats off to a man who is able to hit hard, and willing to face whatever results.